



CASSE-TÊTE II





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CASSE-TÊTE

CASSE-TÊTE II

6 Sept - 29 Oct - 2022
exhibition - exposition

CASSE-TÊTE II is a milestone exhibition for me. Here, like certain artists that revisit their earlier works, I revisit my exhibition CASSE-TÊTE of 1989, a moment in my career which helped to define me and put me more firmly on the map of Oceanic Art. I do not wish to repeat that show, but to offer a new vision of it and to offer some of the insight developed over the past 33 years.

I began in the antique business in late 1980 under the guidance of my mother Rita Alix Meyer. She had the generous wisdom and the experience of a lifetime with my father Oscar Meyer in their antique business spanning four decades between Los Angeles and Paris. As a small boy living in the house behind the gallery at 847 North La Cienega Boulevard in Los Angeles my room was decorated with early paintings of what were then called "American Indians". One wall in my room was hung with Plains Indian stone-head clubs, "native" spears, Massim clubs and other assorted tribal things, many of which today I do not remember accurately anymore.

In the gallery, over the office where my parents sat when there were no visitors hung other Admiralty spears, stone headed clubs from Papua New Guinea, and more Massim clubs. Did any of this percolate through my brain and settle somewhere deep down in the meanders there? I have no idea, but when I entered into partnership with my mother in late 1980 there were three Kanak clubs in a corner of the shop left over from my parents' massive collection of art. It was the start of my interest in the ethnographic objects of Pacific origin from which I developed my interest in clubs. Nine years later when I organized CASSE-TÊTE, I had over 450 South Pacific clubs and weapons in my collection.

I guess it all began on my first buying trip to England in 1981 with my mother where I bought a fabulous Fiji root-club that had been embellished in the 19th century by a sailor with white cord scrimshaw wrapping and knotting. The day after we got back, I put it in the front window of our tiny shop in the Louvre des Antiquaires along with a fantail display of our other clubs in stock. A man walked by, came back, got down on his knees and spent almost an hour crawling back and forth in front of the clubs. He refused both a seat and the invitation to come in. He later returned with a woman and they both began crawling around again. Finally dusting off their knees they came in and bought all the clubs in the display. That is how I met Karl-Heinrich Müller. Over the next ten years he bought many clubs from me, some of which are on display in his magnificent museum Insel Hombroich near Neuss in Germany. As I opened his eyes to the art of the South Pacific, KHM was instrumental in opening my eyes to the art of the 20th century – walking me around the rooms of Christie's and Sotheby's in London and the galleries on Avenue Matignon in the evening after dinner, telling me to look and not ask who the artist was. Finally, after I recognized the style of a painting in relation to one seen previously, he relented and told me that it was by Renoir. It was and still is a long learning curve.

Another chance meeting over clubs in the very early 80's which again turned into a friendship was with Sir Alistair McAlpine. He walked into the shop one morning just as we opened and bought the front end of an 18th century juvenile sperm-whale jaw with the teeth still in place. Over the years he bought huge quantities of objects from us and notably in 1989 possibly over a quarter of the CASSE-TÊTE exhibition. Robert Hales in London was the knowledgeable and generous dealer of that period showing me the right way to look at clubs and how to describe and identify them. I never needed a photo from him to buy a piece, if he said it was good then it was and most often it was even better.

In Paris first on the Right Bank, and subsequently on the Left, I created a new niche market for clubs as objects of beauty and collectability. They were acquired by artists such as Ellsworth Kelly and Jack Shear who bought them for the aesthetics and not the function. Museums purchased them, sometimes to complete their collections, at other times like the Cleveland Museum of Art for the age and beauty of the object. Collectors bought them sometimes one by one, sometimes by the dozen. Some like Emile Bouchard came and spent hours in the gallery talking about them and handling them while others like the sculptor Robert Bourdon, who lived far away bought by mail order from photographs. Others only collected one area, like Fernan & Nikkie Montero who were building a home in Fiji, while some sought out only the unusual or the eccentric. One collector has put together a collection related to war, mixing photographs of Nuclear explosions and Pacific war-clubs. There was and never will be a norm. It was a pleasure in 1989 to sell one of my rarest clubs to Sir David Attenborough, who has graciously loaned it now to the "Power & Prestige" exhibition in Venice and Paris, and a magnificent and gigantic parahua from the Marquesas Island to Issey Miyake in the 1990's.

In those early days I studied the art of the Pacific by reading the Oldman catalogues republished by Robert Hales. Every night I would run through the book before turning out the light – getting the unusual forms right in my head along with the places they came from. I bought books and more books, but books on clubs were few and far between. The earliest ones were Edge Partington and the Webster catalogues, then I found a copy of Club Types of Nuclear Polynesia by William Churchill, published in 1917, and studied until exhaustion Fijian Weapons & Warfare by Fergus Clunie and of course the Oldman and Hooper collection publications.

I naively decided at that early age to write a book on clubs and started out by drawing them on Bristol cards with descriptions on the reverse because photography was so expensive at the time. After over 400 cards I gave up and stored them away and the book never happened. Others said that they were taking up the task, but nothing seemed to come out of these plans.

I put together the project of a large traveling museum exhibition on clubs and took the file to the curators I knew best at the British Museum, The Linden Museum, the Bishop Museum, the De Young Museum, the Musée des Arts d'Afrique et d'Océanie, the Metropolitan Museum of Art, the museums of Cleveland, Chicago, Cambridge, Rome, etc.

Every single one thought that it was a wonderful idea but refused to consider it as the political and social situation was fundamentally against any military or war related exhibition following on the heels of the Vietnam war, the peace and anti-nuclear movements, and we were of course still in the middle of the Cold war. They figured that the public would not see the beauty of these art objects, only their militaristic and gruesome aspects.

Finally in 2021/2022 through the inspiration and tenacity of Alexandre Bernand, the generous and determined auspices of Inti Ligabue, and the knowledge and open mind of Steven Hooper, the deed is done. The exhibition Power & Prestige in Venice and Paris is a magnificent and groundbreaking event. I always say "things will happen in due time" and the time has come now that we can finally enjoy the true beauty, the power, the prestige, the elegance, the sculptural forms, and yes – why not – the menace of these amazing objects.

What is wonderful with clubs, headrests, bowls, fishhooks, and other “ethnographical” objects that we now see as sublime works of art is that it is a never-ending story – there is always another one – a bit different perhaps but beautiful and interesting nevertheless. Just because many compelling or rare ones are in public and private collections does not mean that there are no more to be found – all it takes is an interest in the subject, an open eye coupled with determination, a bit of knowledge, serendipity and of course money to be able to acquire the object when found...

War-clubs and other assorted weapons are not something made on the spur of the moment. Yes of course, as one rushes off to do battle in an emergency anything of the correct hardness and shape will do – but to go to war as a fully developed warrior, a representative of a longstanding and proud tradition and culture, a man of courage and strength, a viral presence, a proud and courageous pillar of the community, a defender of the realm, one needs equipment to match and support the image. Thus, weapons worldwide and through all time are designed and manufactured with care, efficiency, and a deadly beauty.

The story (unverified) is told that Marcel Dassault when presented with a prototype of a new model of jet fighter took a pen and redesigned the nose cone extending it and making it much sharper and more elegant. He did truly say “un bel avion est un avion qui vole bien” (a beautiful airplane is one that flies well). What he meant here was that the pilot will fly better and take pride in a well-designed fighter plane that looks aerodynamic, efficient, beautiful, and menacing.

The wooden war-club from the Fijian Archipelago is a perfect example as it is one of, if not the most, elaborate weapons in the Pacific basin. The unusual forms created by the Fijians each have a specific use and/or representation. Due to their extraordinary shapes they need to be fashioned from certain species of trees and prepared well in advance; tutored and trained to grow in ways that conserve their structural strength which is transferred to the weapon by the manner in which the artist carves it.

Then comes the next part, which involves turning the tree into an efficient, and of course, beautiful weapon. Casuarina, known as ironwood, is incredibly hard to carve with steel or stone tools. I remember trying to reproduce Fijian zigzag carving on a piece of ironwood in Hawaii in the late 1980's and ruining the stainless-steel blades of my Swiss Army Knife. The shape of the club must be blocked out by the carver. He has no blueprint, no notes, no book, or illustrations to work from – only his acumen, his accumulated knowledge of types, shapes, sizes, and decors and his “eye”. He works with stone bladed adzes, chisels, knives, and gouges. He will use all sorts of other materials to work the wood such as stone and coral rasps, shark and ray skin, various types of sand and perhaps abrasive leaves to work and smooth the wood. He will scrape it with stone or shell blades giving the shaft that amazing helicoidal undulation found on early pre-metal clubs and spears. He will use shark, rodent, or pig teeth, bits of shell, possibly obsidian or flint flakes to incise the surface and decorate the club with its “skin of identity” the amazingly complex motifs that decorate most clubs. Holes will be drilled for wrist thongs and others will be carved into specific shapes to receive human teeth or carved whale-ivory inlays. The last stage is when the club is smoothed, polished and given its initial coloration and then carefully oiled. The same goes for spears, axes and all the other sorts of weapons.

Then comes the terrible moment when it is consecrated in battle.



Why is it that there are so many weapons in the ethnographical collections worldwide ?

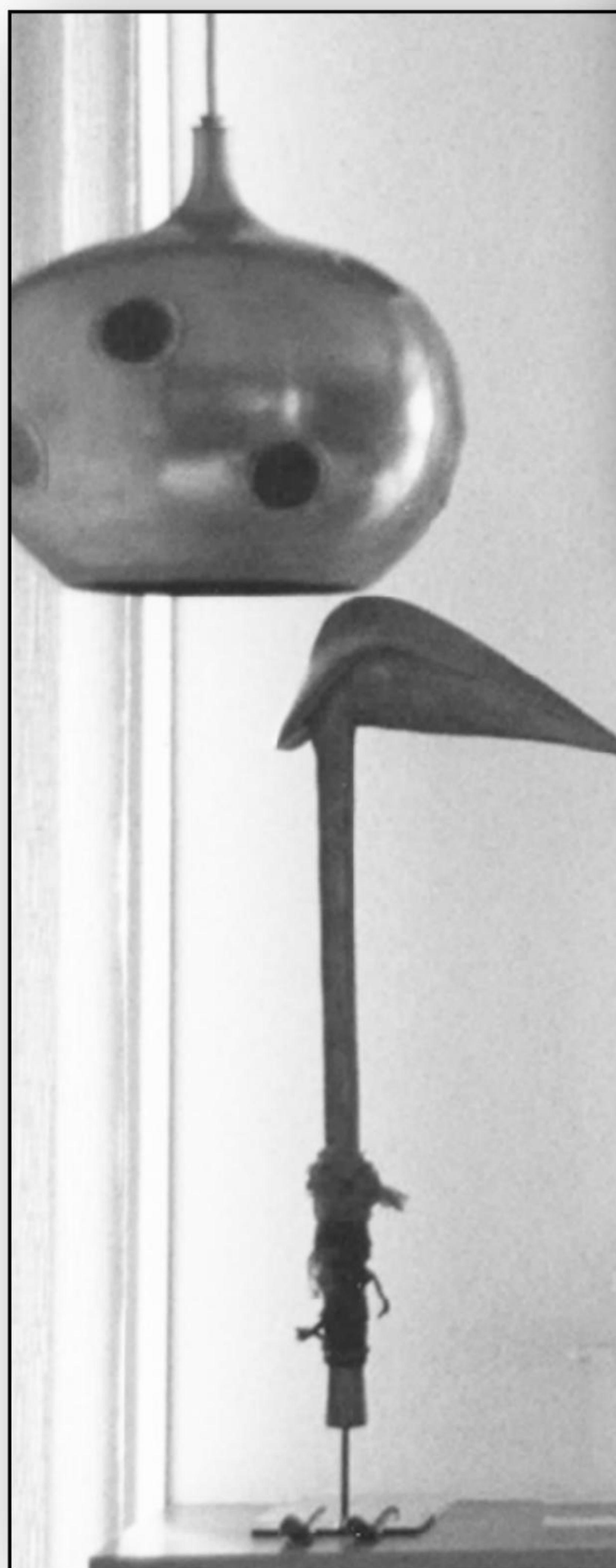
One reason which pertains to the Pacific is that those people on an island beach who spotted a foreign vessel on the horizon were justifiably afraid and took to arms to be ready to defend their homeland in case of a hostile attitude on the part of the visitor. The visitor had the same fears in reverse and so arrived with weapons at the ready just in case. Sometimes combat ensued and sometimes peaceful contact was made. Exchange or capture of weapons ensued and each returned home, the vanquished often without their weapons, the victors loaded down with the loot of the battlefield.

I find we often forget, or do not like to admit it today, but exploration, travel and conquest in the early contact period was a “man’s world”. Thus, the viral representation of the male through his weapons comes full circle and what happens when warriors meet – they either fight and capture the weapons of the loser, or if the encounter is friendly, they are more likely to compare and exchange or acquire.

Clubs, just like all the other objects, were moved around the islands of the Pacific first by the source cultures in trade and as booty. Subsequently outside visitors would collect pieces and would later trade them in each port of call for other things, either goods of necessity or artifacts from places they would not visit. Thus, early collections are often a mixture of what the person collected in the field and pieces he or she gathered along the extent of their travels – adding things from dealers in their home country as well. Another issue with determining the exact origin of an object is that in general there was a central meeting point on most of the larger islands or in each island group. The main port of call became the focal point and all the local people wishing to trade or sell their artifacts brought them to the port where they were collected and labeled with the port or main island as the source when the piece actually originated from another area, village or culture. Such is the case amongst others of Fiji, Tonga and the Marquesas Islands for which we have almost no precise collection data. Clubs in particular, but most objects originating from these island groups are described as being only as from these three main place names.

Research is often surprisingly empirical and serendipitous – when looking for one thing one finds something else that is related to prior or subsequent quests, and it can be quite arduous to stay on track and only noting the tangential information for later investigation. In producing this catalogue and in thinking through the preparation for the exhibition, so many ideas and bits of information float to the surface and I am the one who has had to find a way to fit it all together. Thus, if you find any mistakes or misconceptions here, they are my fault alone.

Anthony JP Meyer



I wish here to remember Syd & RIK Hecker, who started out as clients and became friends for life. Sydney Philip Hecker was a renowned medical doctor specialized in angiology and clotting and Regina Iris Kirschbaum (RIK) was a ceramist and painter. Through our encounter, they both became deeply interested in clubs and proceeded to put together a significant collection of choice examples. This exhibition has their collection as its foundation. The twelve clubs and other weapons were purchased from 1981/82 up until the mid 1990's when their collecting process slowed down. RIK & Syd are no longer with us but through their collection the refinement of their communal "eye" will be recognized, appreciated and will remain attached to their cherished war clubs. Most of the clubs from the Hecker collection are illustrated in my 1989 catalogue CASSE-TÊTE. The family has decided that the Syd & RIK Hecker collection should be dispersed and move on to new collections, and I am grateful for their friendship and for entrusting me with this endeavor.



CASSIETTE

ARMES ET ARMEMENTS
DE
L' O C E A N I E

22 JUIN - 31 AOÛT 1989

G A L E R I E M E Y E R
17 RUE DES BEAUX-ARTS
75006 PARIS - TEL. 43548574



CASSE



TÊTE II

6 SEPT
28 OCT
2022

New Guinea

New Guinea





Korwar forge from the voyage of Dumont d'Urville 1826-1829, published in *Voyage Pittoresque Autour du Monde*, 1835.

A set of four fighting spears with indigenous, forged iron blades. The shafts are carved with classical Korwar ornamental motifs - two spears have deeply incised Korwar ancestor faces just below the blade (A & C). It is of interest to note that the blades of these spears were forged in the Indonesian fashion using the fold and hammer technique to create a multi-layered blade of a style known as Damascus pattern.

Korwar Area, Vogelkop Peninsula, Indonesian New Guinea, Melanesia.

Hard wood with a glossy patina of age and usage, and locally worked iron (one shaft cut in the middle and reassembled with bronze sleeve).

249 cm longest & 230.5 cm shortest.

XIXth century.

These spears were collected by army physician Dr. Gijsbertus Adrian Johan van der Sande (Arnhem, 1863-Soerabaja, 1910) during the 1903 Wichman Expedition (also known as the North New Guinea Expedition) to the Geelvink and Humboldt bay area of Dutch New Guinea. Ex Collection Dr. van der Sande, Arnhem-Velp; by descent through the family.

Other examples of Korwar spears with locally forged, iron blades were collected in the last decades of the 19th century by the Dutch, notably F.S.A. De Clerq in 1893 (Rijksmuseum voor Volkenkunde, Leiden, N° 929-644); another acquired from H. von Rosenberg in 1870 (Rijksmuseum voor Volkenkunde, Leiden N° 121-31); and yet another acquired from J.H.W. Freytag in 1887 (Rijksmuseum voor Volkenkunde, Leiden N° 618-1).

It is important to note that the cultures of the entire Island of New Guinea did not use metal in their historic development. They were and in some cases still are a Neolithic culture using stone or shell for their tools. Metal and its manufacture and use are imported technologies via Muslim blacksmiths traveling in from South East Asia in the late 17th and early 18th centuries. Thus these four spears with their locally made blades are of great rarity and very few are today in museum collections.





"...Towards Geelvink Bay the lance again occurs more frequently, and thus the collection contains some lances (N° 740—743) of Wâri of heavy palm wood, and beautifully carved, like those mentioned by DE CLERCQ and SCHMELTZ [1893, 144, 145] of Korido, Abëré and Wosnik. They were much prized by the inhabitants; who would not part with the finest specimens. It was said that the iron head was the work of the Wâri people themselves. Barbs made in the wood of the lance, close to the iron head, prevent the attacked person from catching hold of the weapon ; otherwise the lance is octagonal or round, and generally ribbed lengthways. The figures on N° 741 have entirely the Geelvink Bay type. The lance of Inagoi (N°. 744, Pl. XXVII, fig. 42) has a striking resemblance to the one of Ansus [1. c, 145, N°. 650, Pl. XXVII, fig. 11]..." Sande, G. van der: Nova Guinea-Uitkomsten der Nederlandsche Nieuw-Guinea-Expeditie in 1903, onder leiding van Dr. Arthur J. Wichmann. LEIDEN, E. J. BRILL, 1907, p. 242.

In 1901 army physician Gijsbrecht van der Sande returned from the Aceh War in one piece. He was knighted for his contribution to this war within the Dutch Colonies, being waged against Aceh pirates to secure shipping in the Strait of Malacca. On his return to Europe, he studied to become proficient in photography and physical anthropology. He learnt the intricacies of skull measuring in Zurich, Switzerland from the well-known anthropological expert Rudolf Martin. This training was paid for by Treub & Co in preparation for the expedition that they were funding. The seven-month-long expedition, provided Van der Sande with all he hoped for : a combination of an academic yet adventurous expedition. As was the case in Aceh, he also ended up with war injuries in New Guinea. But this time he had to remove arrow heads rather than bullets. During this expedition Van der Sande was absolutely in his element and he was always in a good mood, something which the other members of the expedition really appreciated. Staying in a good mood was sorely tested at times. On some days in New Guinea, the jungle was flooded and the researchers had to climb onto floating logs or had to wade through the mud right up to their middle or higher. Van der Sande was not disturbed by this, not even when he went under twice on the same day because he had slipped off a log. He remained chivalrous and helpful in difficult circumstances throughout the journey.

He did record his findings in a 400-page-long portfolio full of photos and colored lithographs. The entire collection of more than 900 artefacts was transported to Europe, where it was then described and classified. Later on, at least one third was returned to the Dutch East Indies. These items were housed in the Museum of the Batavian Society, now the Museum Nasional Indonesia. The rest of the collection is permanently kept in the Rijksmuseum voor Volkenkunde (National Ethnographic Museum) in Leiden, Netherlands. In 1907 a special exhibition of the ethnographic collection from the North New Guinea Expedition was staged in the then Ethnographic Museum in Leiden. Van der Sande died unexpectedly in 1910 at the age of 47.

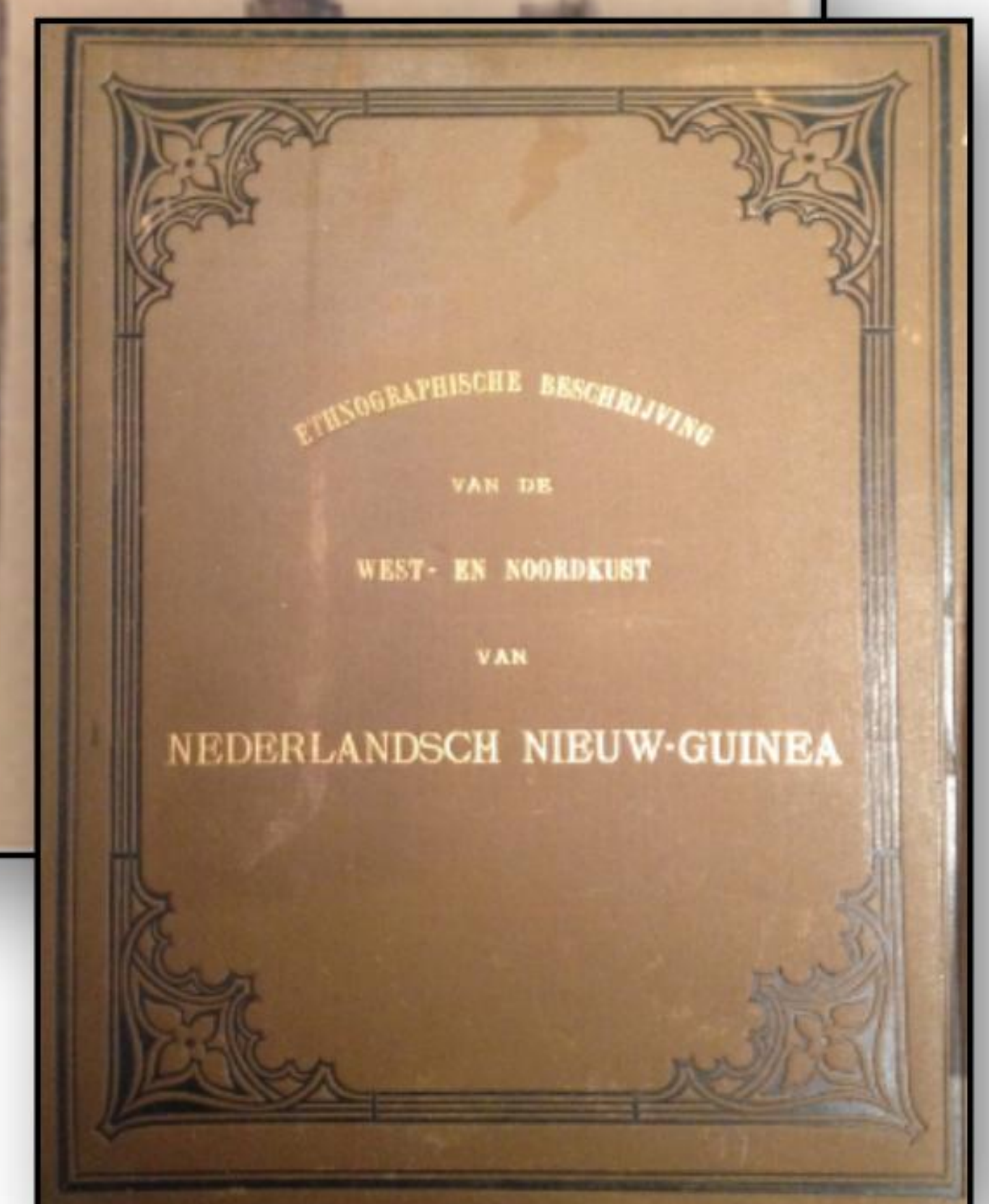
Redacted from Duuren, David van : OCEANIA at the Tropenmuseum. Royal Tropical Institute KIT publishers, 2011.



N^o. 645. *Ojèm*. Palmhouten, ruw bewerkte schacht, nabij het bovineinde met snijwerk versierd: vier flauw verheven ringen, die door kringen worden begrensd. Lancetvormig lansijzer met lange, spitse punt en plat ronden steel, naar onder in eene bus eindigende waarmede het ijzer aan de schacht is verbonden. G. l. 255, l. lansijzer met de bus 31, br. lansijzer 5, dikte sch. ± 2 cM. Korido.

Zie MEINICKE, 1e bd. blz. 124. — GUILLEARD, blz. 394.

N^o. 645a. *Ojèm*. Pl. XXXII. f. 13 en 13a $\frac{1}{4}$. Donkerbruin houten schacht, over de geheele lengte van dicht aaneenliggende overlangsche groeven, die door ruggetjes zijn gescheiden voorzien; de benedenhelft wordt door twee effen banden in drieën verdeeld; aan het einde van het bovenste derde van de schacht is een ± 8.5 cM. lang gedeelte achtkantig bewerkt, aan vier der zijden met snijwerk, kralvormige ornamenten, versierd en naar boven en beneden door eene dubbele ringvormige groeve begrensd (Fig. 13a). Het bovineinde der schacht eerst vierkantig en vervolgens op ± 5 cM. lengte achtkantig gewerkt, het vierkantige gedeelte met twee groepen quadrilaterale en naar onder gerichte weerhaken langs de vier kanten, vier der zijden van het achtkantige gedeelte met snijwerk in den vorm van door elkaar heen gekronkelde strepen, versierd. IJzeren punt als bij n^o. 645 op de schacht gestoken en bovendien door eenen reep rotan, welks eene einde om de bus en het andere om de schacht is geknoopt, aan de laatste verbonden. G. l. 256, l. lansijzer met de bus 41, br. lansijzer ± 7 , dikte sch. ± 2 cM. Korido.

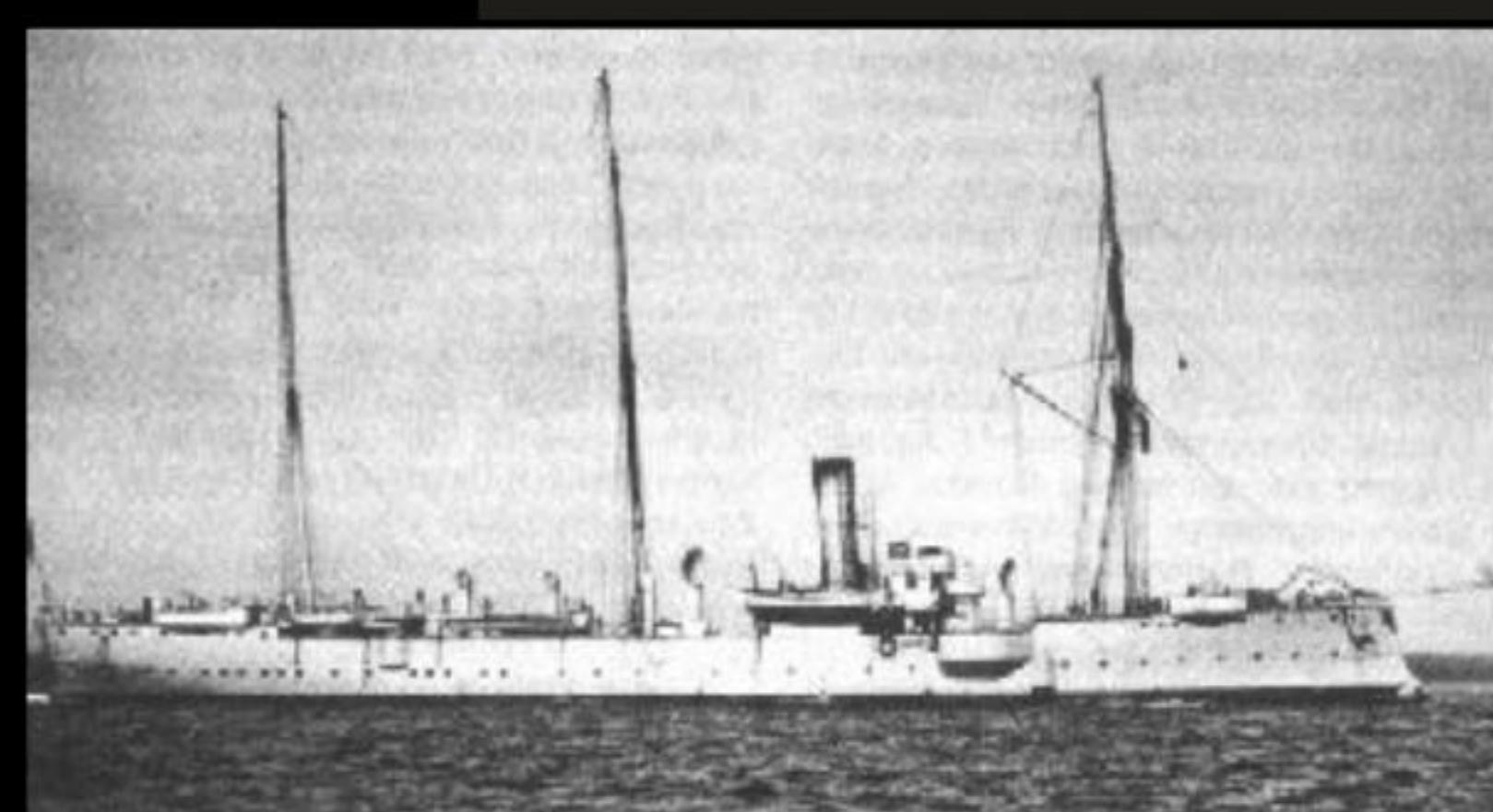




An extremely rare war-club in the form of a "laurel-leaf" blade. The half-moon pommel is beautifully incised with a zigzag motif. The blade is painted with alternating sections of red and black pigments. Astrolabe Bay, Rai Coast, PNG, Melanesia. Black-palm wood with lime and pigments. An excellent patina of age and wear. 110.2 x 8.8 x 2.3 cm. 19th century. Ex coll. : Dorothee Alsen (daughter of Unteroffizier Ernst), Hamburg. Collected by Unteroffizier Otto Ernst, on board the S.M.S. Condor on the ship's stop at Kavieng, New Ireland in January of 1912.

"My father, Otto Ernst was born on 26.3.1885 (deceased 1967) and he was with the Kaiserliche Marine until the end of WW I. In 1910 until 1912 they cruised around the Pacific visiting Japan, many of the islands like Samoa, New Guinea, Admiralitätsinseln, China etc. Their boat was the light cruiser S.M.S. Condor and he was at that time a sergeant (Unteroffizier)."

Dorothee Alsen (August 2009)



S.M.S. Condor

An extremely unusual dance wand, or fighting club in the form of a two-tined fork. The pommel is incised. The twin blades are painted with alternating rectangles of red pigment and complex motifs.

Possibly Astrolabe Bay area to the Huon Gulf, North Eastern Coast, PNG, Melanesia.

Black-palm wood with lime and reddish pigment. An excellent patina of age and wear with a restoration to the edge of the pommel.

89 x 8,3 x 2 cm.

XIXth century.

A similar example was sold in 2003 by Galerie Meyer and another example is in the JOLIKA collection of John & Marcia Friede, NY. A single-blade club of this type was collected on the German expedition of the S.M.S. Condor in 1910 (see previous page).



A superb and very early ceremonial club with a trident tip. This type of weapon is more probably an emblem of rank or status and would not have been used in actual combat as the construction of the object is not geared to fighting. The remarkably rich decoration is deeply incised and retains traces of red and white pigments. The motifs which remain mostly undefined appear here to represent possible snakes or eels or more precisely in this case remora fish as the multiple zigzag motifs on the animal's heads resembles the sucker section on the top of the remora head. The finial of the handle is carved in the form of the typical Southern Massim "abote" motif representing a bird-head caught in the open maw of a stylized fish. The trident at the top end of the weapon is actually a deep and long crescent shape with a central spoke jutting from the middle which ends in a flattened section decorated with the remains of a pandanus leaf tie. The edges of the crescent are beautifully beveled and delineated on both sides with further decorative incised motifs.

Southern Massim Region, South East New Guinea, PNG, Melanesia.

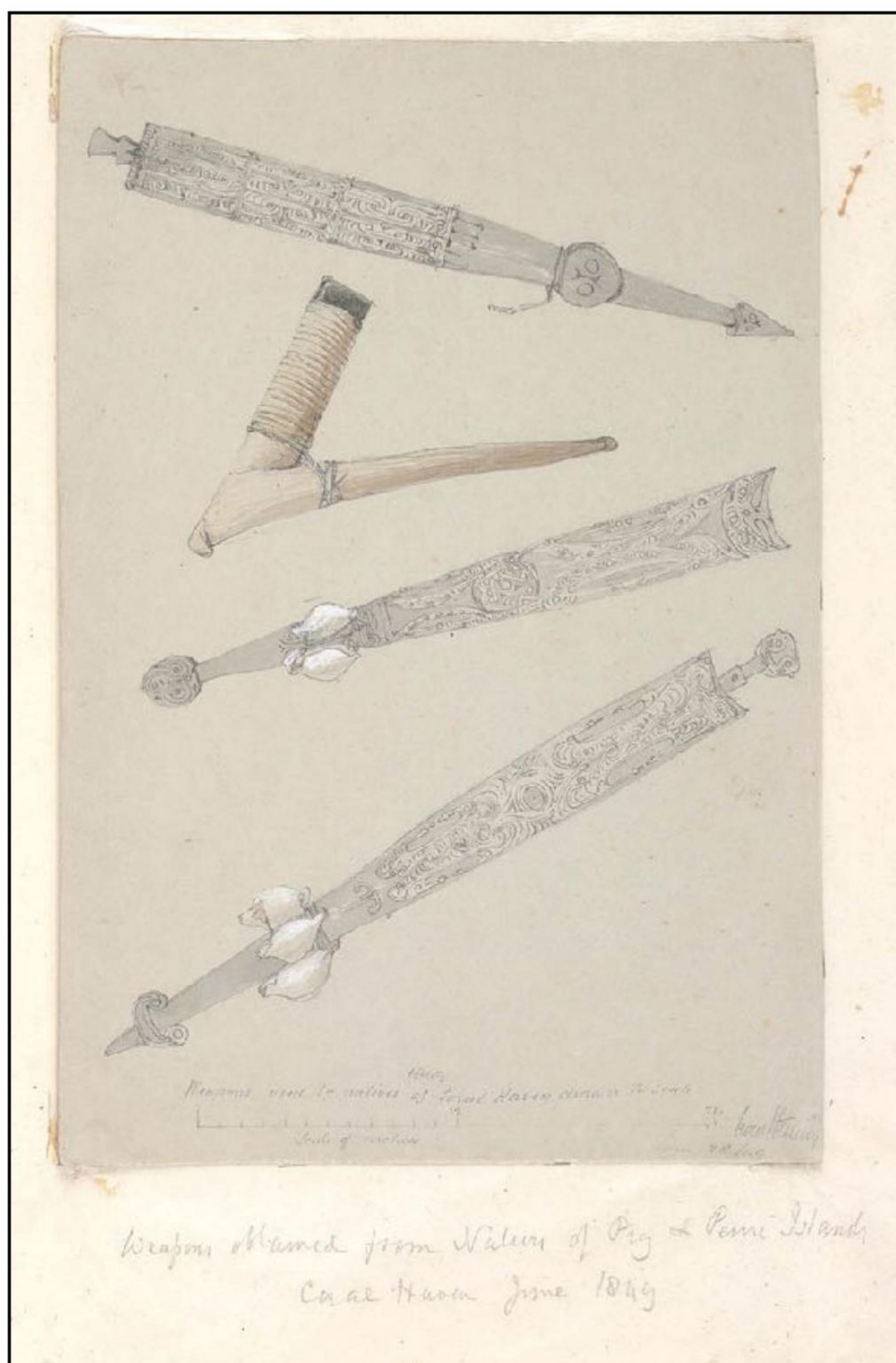
Black Palm-wood, pigments, feathers, pandanus fiber and bush string. The remains of an old paper label to the rear and traces of various missing labels on the front.

86.7cm

XIXth century.

Provenance : Formerly in the collection of Lt. General Augustus Pitt Rivers and his wife Stella, Farnham, UK. Sold at Sotheby's London, July 11, 1988, as lot 27. Ex coll. : Marsha & John Friede, the Jolika Collection, Rye, NY. Michael Hamson, USA. Alexandre Bernand collection, Paris/London.

Illustrated : NEW GUINEA ART – Masterpieces From The JOLIKA Collection of Marcia & John Friede. Fine Arts Museums of San Francisco & 5 Continent Editions, San Francisco & Milano, 2005, N° 407, page 438 Vol. I & N° 407, page 152, Vol. II.



At least three examples of this type are recorded in the British Museum: A damaged example N° Oc1931,0722.36 was originally acquired by Lady Thompson circa 1887 and described as from the D'Entrecasteaux Islands, a highly ornate example N° Oc.+.1600 is described as from Milne bay and in the Christy collection before 1882, and another N° Oc.9831 was collected before 1876.

Owen Stanley
Voyage of H.M.S. Rattlesnake : Vol. I, f.100 1849.
Weapons used by natives of Coral Haven, drawn to scale, June 28. 1849. Pencil drawing touched with watercolor. 10 3/8" x 7". Signed 'Owen Stanley' lower right corner in pencil. Titled in pencil along lower edge, on mount and in ink on reverse 'Weapons obtained from natives of Pig and Peine Islands, Coral Haven, June 1849'.

Shows three ceremonial weapons of similar typology to the present example.

By permission : Mitchell Library, State Library of New South Wales.





A very fine and elegant spatulate war-club recorded as kerepa or keripa in the vernacular. The blade bears to either side the classical repetitive double scroll motif representing the stylized head/beak of the heron or "boi". The front edge of the blade is carved with a reduced flange pierced for the attachment of fiber ornaments. The handle is superbly rendered as a waisted grip with a flared hilt. The butt is carved as a pointed stylized zoomorphic head.

Massim Region, PNG, Melanesia

Quila wood (*Intsia bijuga*) and lime highlights with a black patina showing age and use.

82,5 x 11,4 cm

XIXth/XXth century

Originally from the collection of a USA museum administrator, 1940/1950.

Pace Gallery, New York.

Collection Regina & Sydney Hecker, Los Altos Hills.



A remarkable war-spear carved from the heart of an ebony tree. The only decoration is the high relief representation of a crocodile carved towards the middle of the shaft. This spear was brought to us during our visit to the Island of Gawa in 1989. It was considered to be many, many generations old and unfortunately no one remembered the carver's name.

Keluila Village, Gawa Island, Marshal Bennets Islands, Massim region, PNG, Melanesia.

Ebony with a fine patina of age and use.

362,5 cm

XIXth/XXth century

Field collected by Harry Beran & Anthony JP Meyer in 1989, inv. N°98 shown here in the hands of Luke A. Kouwe, a Sepik River man living in Keluila Village on Gawa.



From left to right :
Diweiwa Parosa (Chief of Keluila Village)
Billy Timotha (his nephew)
AJPM
Luke A. Kouwe
Kwayeni Wetgili
(the children's names were not recorded)
Photo : Harry Beran







The Ohlys were London dealers in early and non-Western art as well as contemporary and modern art. Berkeley Galleries, located at 20 Davies Street in London, was founded in 1942 by William F.C. Ohly, and subsequently owned by his son Ernest Ohly who closed it in 1977.

A short weapon carved in imitation of the colonial German officers dress-dagger. The long, pointed blade is decorated to one side with a fine and complex ornamentation composed of stylized human figures. The finial is carved as a stylized crocodile with an unidentified transversal object in its maw and the grip has a woven fiber hand guard.

Murik Lakes, North Coast area, Lower Sepik, PNG, Melanesia.

Hard wood with traces of lime and a fine patina of age and usage.

72 x 8 cm

XIXth/XXth century.

Ex Ohly coll., London.

Ex Douglas Barrett, London.







A very early spear-thrower called wawi-a-kaino. The atlatl (spear-thrower) is one of the first technological inventions of Mankind. It is used to enhance thrust, power and accuracy when launching spears. The large animal in the center is actually a guide for the great war-spears the warriors use along the Sepik River. It represents a clan-related zoomorphic being, in this case a large and powerfully carved mythological crocodile of archaic form.

Iatmul language group, Middle Sepik River, PNG, Melanesia.

Wood, bamboo, cane and rattan with lime highlights and black pigment and a fine patina of age and use.

67 cm.

XIXth century or earlier.

Ex coll. : John Valilio, Surfers Paradise, Inv. N° JV40

Ill. : Meyer, Anthony JP: OCEANIC ART / OZEANISCHE KUNST / ART OCEANIEN. Könemann Verlag, Köln. 1995, fig. 244, p. 230/231.

In the background photograph, a Sepik man from the Iatmul language group is demonstrating the proper technic for launching spears with the wawi-a-kaino.



A very fine and early wawi-a-kaino or spear-thrower. The central guide, carefully inserted into the bamboo shaft and retained with rattan binding, is beautifully carved as a hornbill-bird with an enlarged head and beak. The exaggerated eyes offer a rare touch of whimsy.

Iatmul language group, middle Sepik River, PNG, Melanesia.

Bamboo, wood, rattan and traces of lime.

84,5 x 5,5 x 9 cm.

XIXth/XXth century.

Acquired from Jean-Jacques et Katia Laurent, Tahiti circa 1960.

Collection Hubert Hivet, Tahiti.

Galerie Meyer - Oceanic Art, Paris.

Collection Regina & Sydney Hecker, Los Altos Hills.







Superb battle hammer in the shape of a bird's head and adorned on the haft with a powerful ancestor mask. This weapon originally equipped with a sharp spike made of cassowary bone or hardwood was used in combat - the hooked form enabling the warrior to reach over and beyond the opponent's protective shield.

Iatmul Language Group, Middle Course of the Sepik River, Papua New Guinea, Melanesia.

Hardwood and traditional pigments with a fine dry patina of age and use.

63.5 x 36.9 cm.

XIXth/XXth century

Probably collected in the field by Oscar Meyer, Los Angeles circa 1956/1960

Ex Harry Franklin, Los Angeles

Ex Pace Gallery, New York







A fine battle hammer in the shape of a stylized bird's head and adorned on the haft with a powerfully carved ancestor mask. This weapon originally equipped with a sharp spike made of cassowary bone or hardwood was used in combat - the hooked form enabling the warrior to reach over and beyond the opponents protective shield.
latmul Language Group, Middle Course of the Sepik River, Papua New Guinea, Melanesia.
Hardwood and traditional pigments with an encrusted patina of age and use.
56 x 35 cm.
XIXth/XXth century



A small war-club carved with a crocodile finial and probably also used as a police baton. The club is engraved with the inscription : L CPL PETRUS (Lance Corporal Petrus).

The name Petrus (Peter) often related to Saint Peter and, commonly used by the missionaries, is quite common in the former German regions of Papua New Guinea. The use of the abbreviation L. CPL. Is typical of the British Commonwealth military and Police which took over the administration of PNG following the Allied victory in WW I .

Iatmul Language Group, Middle Course of the Sepik River, Papua New Guinea, Melanesia. Hard wood with a fine patina of age and use.

62 x 3,5 cm

XIXth/XXth century



A very fine decorated dagger. The incised ornamentation represents an extreme stylization of the yam plant. The finial is carved to represent a stylized head of a zoomorphic being with protruding eyes.

Wogamush-Iwam area, Upper Sepik, PNG, Melanesia.
Cassowary bone with a fine patina of age and usage.
XIXth/XXth century.

37 cm.

Ex Dutch colonial collection, the Netherlands.

Ex coll. Maurice Stevens, Rotterdam.



A superb, early, and stone-carved shield with designs representing a background composed of oval and imbricated shield-shapes or possibly yams surrounding a large central stylized human face. The face is itself surrounded by two stylized crocodiles with their heads appearing as the ears of the face. The reverse retains the wood and woven cane handgrips.

Nakek Village or language group, junction of the April River and Upper Sepik River, Wogamushin area.

Wood with a finely painted decor. An old inventory number 5217 painted to either side of the front of the shield.

161 cm.

XIXth/XXth century

Collected by Wayne Heathcote circa 1960's

Ex Alberto Folch, Barcelona.

Acquired from Heathcote in Ambunti in 1968.

Pub. & Exh. : ART DE PAPUA NOVA GUINEA. Fundació Caixa de Catalunya i Fundació Folch, Catalogue of the exhibition, 30 november 1995 / 21 January 1996, Ill. fig. 44 & Ref. 6, p. 77



An identical example which is most probably carved by the same artist and also from the Folch collection now in the Museo Etnológico y de Culturas del Mundo, Barcelona.



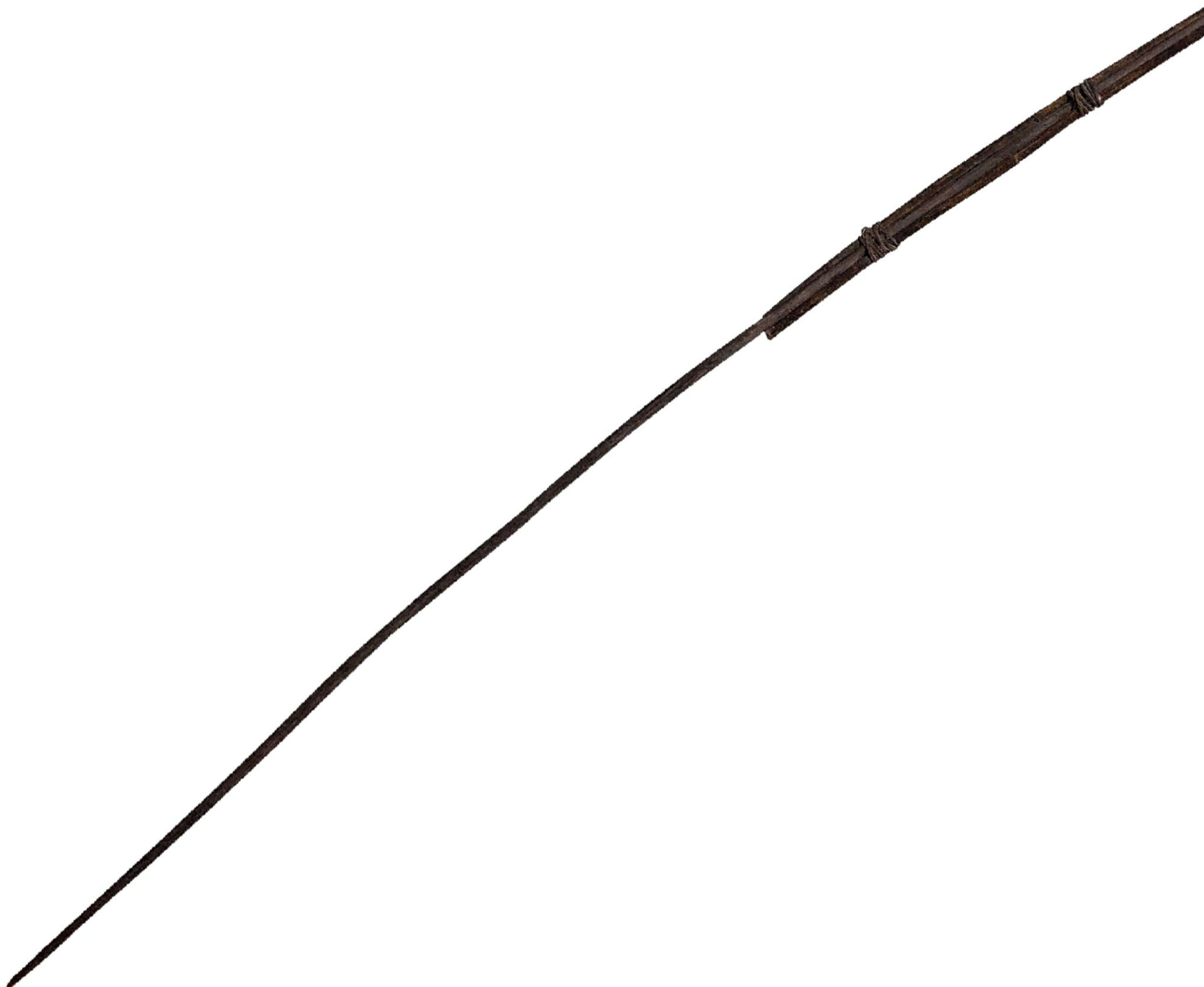
An extremely rare, and old Man-Catcher which was reportedly used by the warriors of the Eastern Gulf of Papua New Guinea to catch and kill a fleeing enemy by putting the loop of cane over the head and pulling him back onto the central spike. It appears that this type of weapon while very ferocious and vicious in appearance is not functional - especially within the confines of the usage shown in the terrifying engraving published by Reverend James Chalmers (1841-1901) in *Savage Life in New Guinea*. Michael O'Hanlon has analyzed the man-catcher extensively and has reached the conclusion that they are not usable as functional implements of war and are probably an "invention" perhaps caused by Western interest in head-hunting and cannibalism.

Hula People (?), Hood Point, South Coast of the Central District, PNG, Melanesia.

Wood (black-palm) & cane.

XIXth/XXth century.

196.5 X 26.6 cm.





SAVAGE LIFE IN NEW GUINEA

Work and adventure in New Guinea 1877 to 1885. CHALMERS J. & WYATT GILL W. Published by The Religious tract Society, 1885.



Stone Club - New Guinea



A war-club equipped with a perfectly carved stone disc surmounted with a feather tassel.
Possibly Upper Waria (ex Hercules) River (?), Central Province to Eastern Papuan Gulf, PNG, Melanesia.
Greenish hard stone (basalt ?), wood, cane, bush-string and feathers.
80 x 12 cm
XIXth century.
Old paper label affixed to shaft "Stone Club-New Guinea...."
Ex collection Daniel Masson, Portugal.

An extremely rare boti or war-club decorated with deeply carved motifs yet partly unfinished.

Freshwater Bay, Eastern Papuan Gulf, PNG, Melanesia.

Black-palm wood carved with non-metal tools.

156 x 7 x 2,5 cm

XIXth century or earlier.

Collected in the field by the Anglican missionary E.B. Savage in the 1880's during his 8 year stay in New Guinea. Sold by Savage to Lt. Gen. Augustus Pitt Rivers circa 1894/95. Deaccessioned in the 1960/70's. Ex French private collection of militaria. A paper label on reverse : "Native Spade, New Guinea, Savage Coll.n, p. 1077".

Illustrated : The Pitt Rivers inventory catalogue Volume 3, p. 1077, Second collection

E.B. Savage was an English missionary who retired to Ringwood, not far from the Pitt Rivers home at Rushmore. Pitt Rivers bought 224 pieces from Rev. Savage on 20 October 1894 for the sum of £45.

Field Collector

Edwin Bentley Savage

Brief Description

Spade / Club

Primary documentation

Date:

Description of object: [Bought of Mr E.B. Savage, The Square, Ringwood ... New Guinea Coll'n Mr Savage made his collection in New Guinea, at the time he was a missionary there] ... New Guinea Coll: (Savage) ... (No CIX)

"Native spade from Motumotu "Like the one from Kiwai, this is also used for village quarrels. I was an eye-witness of one of these rows at Motumotu. The village is a very large one, and is divided into two parts with a chief over each. The daughter of one of the chiefs had been left a widow in quite early life. They are supposed not to marry again but she had contracted a morganatic alliance with a young man from the other village, unknown to her father. The people of the one village sided with the father of the girl in trying to force a separation, and the people of the other village sided with the young man. I was made aware of the quarrel first by hearing the shouts of men and women and the beating of these spades upon the steps of the houses. Upon proceeding to the spot, I could see that almost every woman was carrying one of these spades for the time being turned into a club, and many men were using them instead of other weapons. The end of it all was that I was called upon to dress many a wound, and one young man came to me with his hand broken at the wrist by a blow from one of these spades." (Savage)"

[Drawing annotated 1 1/4" = 1 ft]

Price: £45 for the whole collection

Deposited at:

Removed to: Room VII case 63 [in red]

Subsequent owners

Unknown

Pitt-Rivers source

Edwin Bentley Savage

Date given

20 October 1894

Arch or Ethn

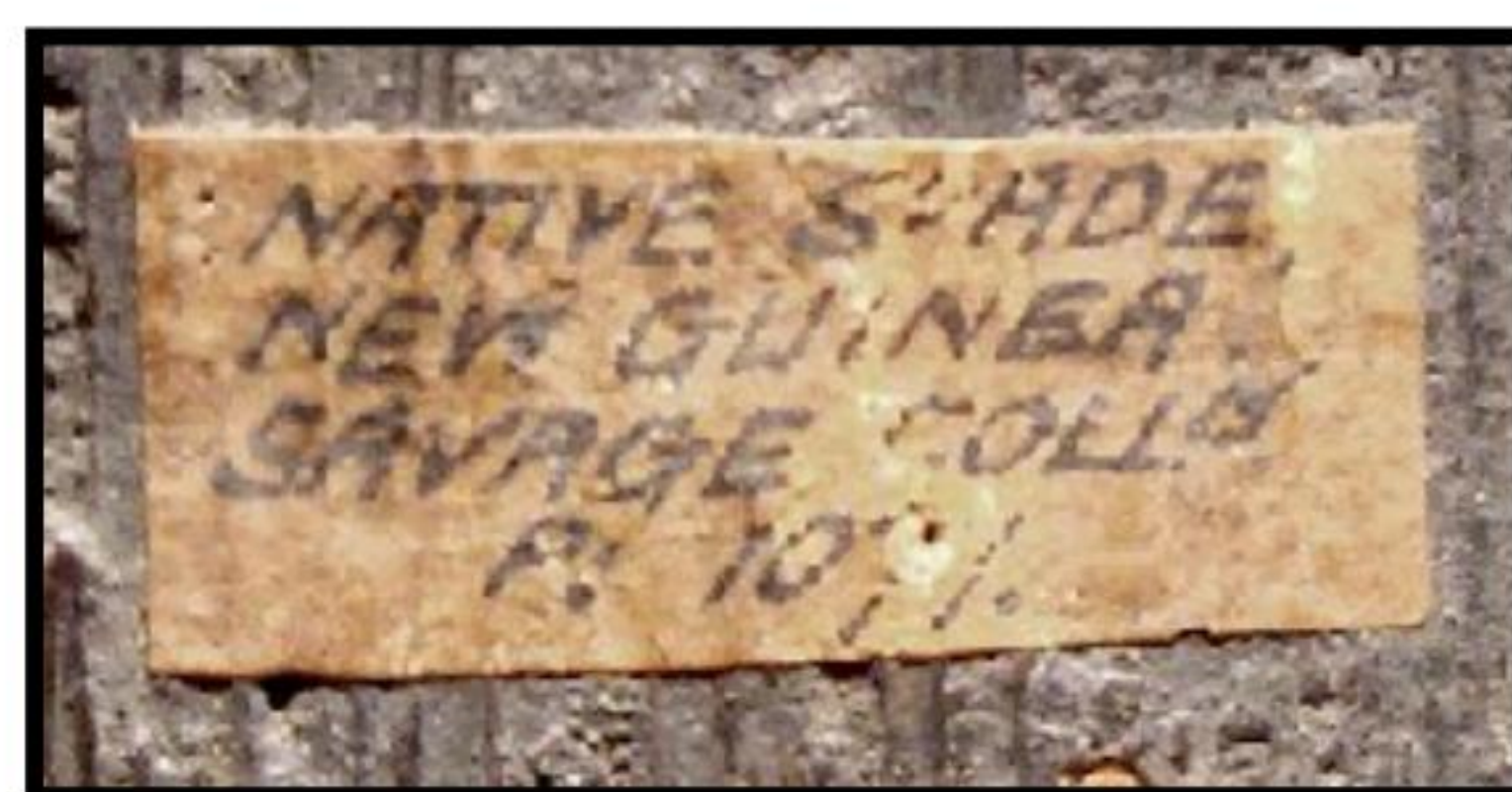
Price

£45 for 240

Display history

1. Farnham Museum Room 7 case 63

(Transcription from The Pitt Rivers inventory catalogue Volume 3, p. 1077, Second collection)



Pitt Rivers label probably by the hand of Harold Gray Esq., the main inventorist of the Pitt Rivers collection.

1871				
DATE	DESCRIPTION OF OBJECT	PRICE	DEPOSITED	REMOVED
	NEW GUINEA COLLS (SAVAGE)			
25	(No. 111)			
26	<p><i>Native Spear from New Guinea</i></p> <p>Like the one from New Guinea, this is also used in village warfare. I was an eye-witness of one of these men at the village. The village is a very large one, and is situated only two feet from a deep river. The length of one of the spears had been left a while in quite early life. They are supposed not to marry again, but the first conducted a marriage alliance with a young man from the other village, unknown to her father. The people of the one village sided with the father of the girl in trying to force a separation, and the people of the other village sided with the young man. I was made aware of the quarrel first by hearing the shouts of men and women, and the beating of their spears upon the sides of the boat. When proceeding to the spot, I could see that almost every woman was carrying one of these spears, for the time being turned into a staff, and many men were using them instead of their weapons. The end of it all was that I was called upon to help many a wound, and one young man came to me with his hand broken at the wrist by a blow from one of these spears (Savage).</p>			<p>100-111</p> <p>100-111</p>



A very fine and rare ceremonial "Man Arrow", called paruag in the Western Islands, and opop or le op in the Eastern area of the Torres Strait. The fully carved, standing male figure represents an important ancestor – possibly the creator with the human features mixed with those of the great saltwater crocodile. These arrows were specifically made for presentation to the young "men-to-be" during the initiation ceremonies. These important, fully carved arrows were the property of the elder and most important men and not used in combat. Figurative sculpture from this region is extremely rare and it is interesting to see that one of the few figurative objects with remarkable well carved human figures are these arrows.

Torres Strait, Papua New Guinea and Australia, Melanesia.

Wood, human-bone, cane & fiber. The tip of the point has an old break.

149,5 x 2.5 cm (figure is 19,5 cm tall).

XIXth century.

Acquired from Taylor A. Dale, Santa Fe.

"Although generally attributed to the Torres Straits, these arrows were made on the adjacent New Guinea mainland and were acquired by the Torres Straits islanders through inter-community exchanges (Haddon, 1912: 175). A note on this example by Douglas Fraser states that they were made in the Daudai area and were traded to the islands via Mowatta".

Robert and Lisa Sainsbury Collection, Vol. 2: Pacific, African and Native North American Art, edited by Steven Hooper (Yale University Press, 1997) p. 59.



A rare cuirass or body-armor made of plaited cane.

Fly River, Papua New Guinea, Melanesia.

42,5 x 36,5 x 29 cm.

XIXth/XXth century

Collected in the field prior to 1910.

Ex coll. : P.L. collection c. 1910; L.R. Hornshaw (1903-85), eldest son of B.L. Hornshaw, Australia; presented to a subsequent owner by L.R.H. on 14/3/1935. With a paper label stating "Cuirass or corselet, body protector against arrows Fly River New Guinea 1910, Pres. By L.R.H 14.3.35" on one side and "Body protector, Fly River New Guinea from P.L. collection (1910), Pres. By L.R.H. 1935" on the other.

Bernard Leslie Hornshaw (1878-1937) was born at Merricumbene Station, near Braidwood in New South Wales, but lived all his married life at Drummoyne in Sydney. He loved bushwalking, and it was during his excursions as a young man that he began to notice petroglyphs. He decided to make a scientific record of all that he found. Very soon all of the well-known groups within a short distance of Sydney had been visited, and scores of others located. He then went further afield, continually finding still more rock carvings in his ever-widening search. Hornshaw as finder, recorder and collector of Aboriginal art and artefacts built up a remarkable collection of specimens of ethnological, archaeological and historical significance to Australian Aboriginal art and culture. His original museum filled a room at his home and many distinguished visitors sought to see it. Noted for his knowledge of Aboriginal rock carvings (petroglyphs), Hornshaw devoted the leisure of a lifetime to the study of, research into, and the recording of Aboriginal rock art. He made many notable discoveries, including some of the most interesting groups within 80 km of Sydney. His work attracted the attention of many experts and scholars of his day. He himself formally published little of his work. He preferred to communicate personally with experts and scholars of the time. But he did assiduously record his work in photography, sketches and notebooks and he corresponded with others regarding his work. B.L. Hornshaw was an active founding member of the Anthropological Society of New South Wales.



A Digul man wearing a woven cane cuirasse
1924-1932

Photo by Pater Petrus Vertenten M.S.C.

Inv. RV-A440-tt-60

© Museum voor Volkenkunde, Leiden.



"Cuirass or corselet, body protector against arrows Fly River New Guinea 1910, Pres. By L.R.H 14.3.35" / "Body protector, Fly River New Guinea from P.L. collection (1910), Pres. By L.R.H. 1935".





An extremely rare archer's war-shield decorated with an incised stylized representation of a human figure wearing a kina shell chest ornament and stylized body paint or keloid "tattoo". The original fiber carrying strip is still attached (lower knot missing).

Mendi Area, Southern Highlands, Papua New Guinea.

Wood carved with Neolithic tools.

76 x 30,5 cm.

XIXth/XXth century or earlier.

Ex coll. : Olivier Meric de Belfon (or Bellefon), Limoges, France. Field collected by Belfon during an expedition in the 1950/60's. Musée des arts d'Afrique et d'Océanie, Paris, deposit number D.94.1.58.

This exceptional shield was on loan from the Olivier Meric de Belfon (or Bellefon) collection to the Paris museum for an exhibition in 1994 and was inventoried as a long-term deposit thus the museum inventory number painted on the reverse. See page 135, fig. 5.19 & 5.20 in Beran, H. & Craig, B. (ed.): SHIELDS OF MELANESIA. Crawfordhouse Press, Belair, Australia, 2005, for similar but later examples. A pair of extremely rare ear-ornaments made of nautilus shell were also part of the loan to the French Museum and are now in the Galerie Meyer stock.



Bismarck Archipelago

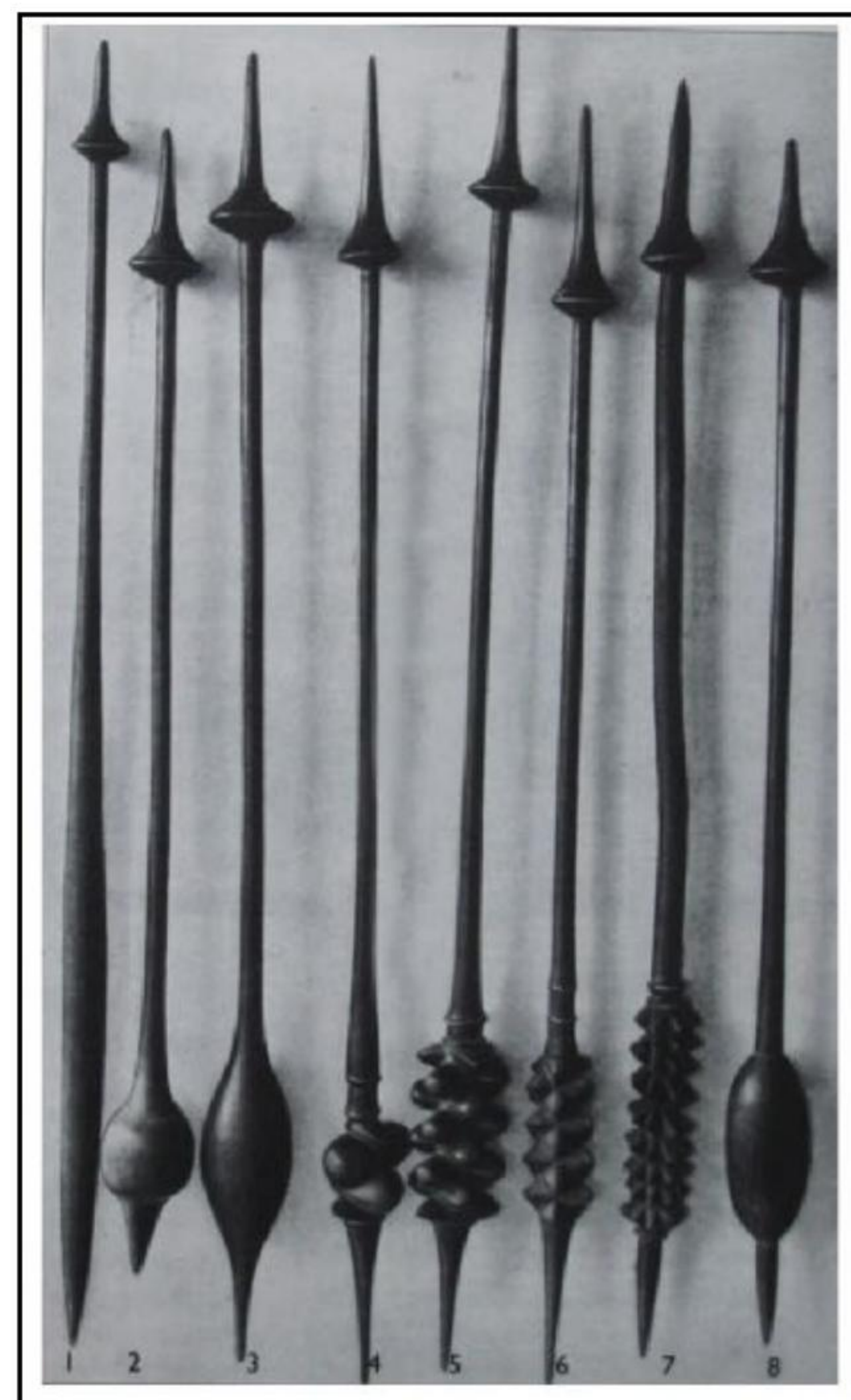
Bismarck Archipelago



A rare form of undecorated war-club. These are usually decorated with incised motifs related to the malagan cult.
New Ireland, PNG, Melanesia.
Wood with a fine patina of age and wear.
XIXth century
100,5 cm.
From a private Dutch collection.







Sulka war-clubs as photographed by Richard Parkinson. N° 4, 5, 6 and 7 are from the Tumiup people who live inland.

A fine and rare war-club which is of the rarest form amongst the four or five typologies from the area. The striking head is composed of seven tiers of interspaced knobs under a conical stabbing point. The grip is part of the prolongation of the haft with the butt as an enlarged conical finial. These clubs were rarely collected compared to other types of Sulka weapons and more rarely are they of great aesthetic value like the present example. Tumiup People, Sulka Language group, Wide Bay New Britain, Bismarck Archipelago, PNG, Melanesia. Hard wood with a very good patina of age and use. Carved with neolithic tools. 128 cm. XIXth century

A very finely decorated palau bubu type war-club with flat beveled tip. Shell money (diwarra) bound around the shaft with the cut and ornamented feather-bunches as well as the twin cane loops covered in red cloth and ferns, shows that this weapon has been transformed into an important ceremonial staff which was used during war related ceremonies and bridal rituals. These staffs also called ram were notably used in the kulau dance and for Dukduk ceremonies.

Tolai People, Gazelle Peninsula, New Britain, Bismarck Archipelago, PNG, Melanesia.

Black-palm wood, rattan, tapa, shell (nassa sp.), and feathers.

XIXth century.

152,5 cm.

An old paper label (probably a German tax or customs stamp) with undecipherable writing in pencil is affixed to the top of the club.

Ex collection : the Mission of the Sacred Heart (MSC – Mission du Sacré Coeur) Hiltrup, Münster, Germany.

Ex coll. : Loed & Mia van Bussel, Amsterdam; a private Dutch collection.

Provenance : Field collected by either Father Matthäus Rascher (murdered together with a number of missionaries and MSC sisters by the Baining People in Toma Village on August 13, 1904), or by Richard Parkinson (1844/1909). Father Rascher and Parkinson traveled often together with Parkinson collecting artworks and Rascher making converts. A large group of artifacts were shipped back to the main Mission in Hiltrup (Germany). Many of these items were later sold to Loed van Bussel in the 1960's. Four of these staffs were in the Hiltrup collection purchased by Van Bussel - three of which are in private collections (one in a private Dutch collection, one ill. in OCEANIA at ING Cultural Center, 2008/09; one sold by Galerie Meyer) and the present example in the collection of Galerie Meyer. See plate 8, in Parkinson (1907) for a palau bubu type club and two decorated staffs.



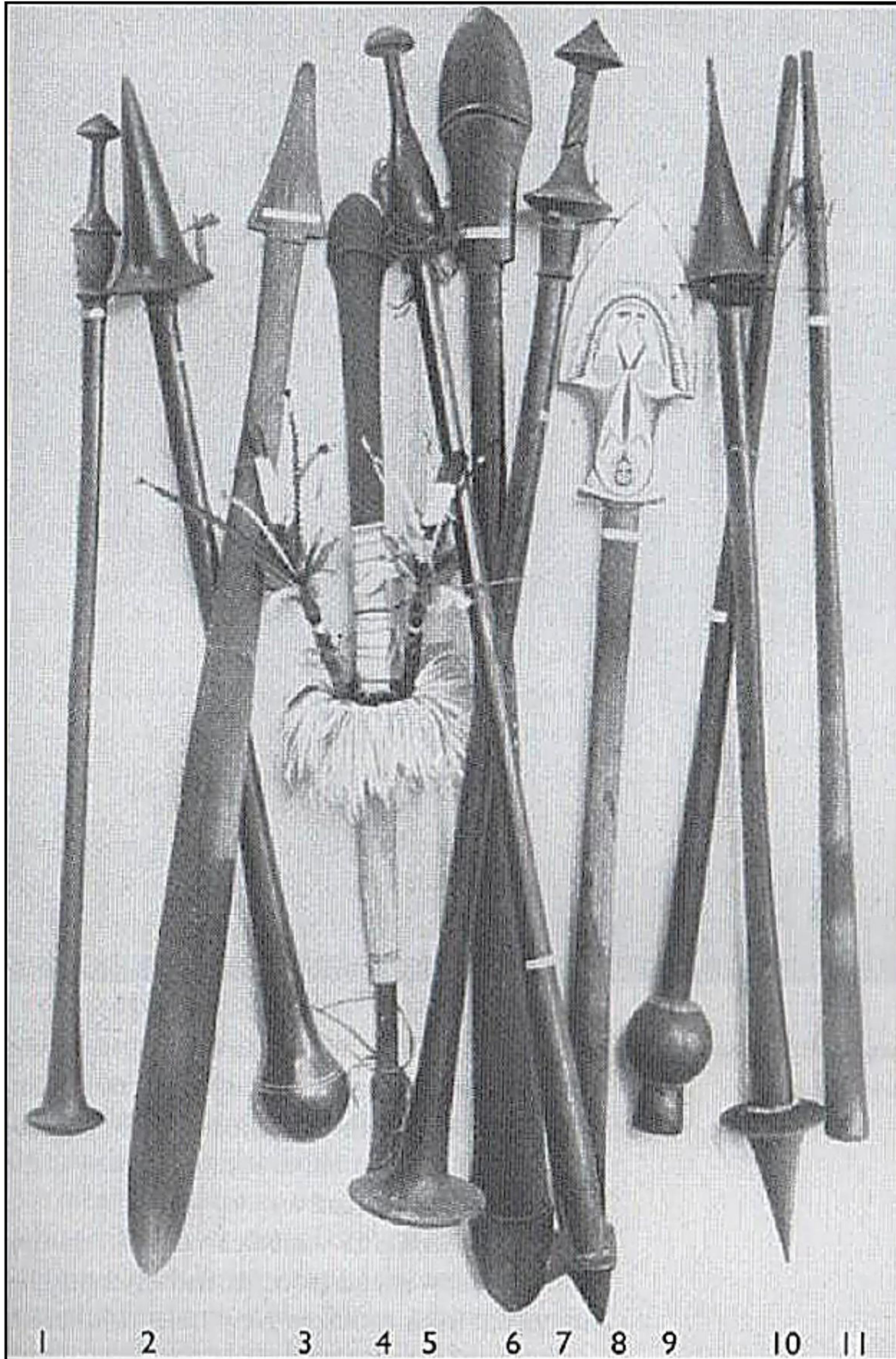
Rev. Father Matthäus Rascher (1868-1904) MSC, director of St Paul mission station, New Britain.



Richard Parkinson (1844/1909)

The example previously sold by Galerie Meyer. Private collection, Belgium.





Here one can see two variants of the ram war-club : on the left N° 4 is fully adorned with carefully recut feathers and ceremonial wrappings while N° 6 is undecorated. From *Dreißig Jahre in der Südsee : Land und Leute, Sitten und Gebräuche im Bismarckarchipel und auf den deutschen Salomoinseeln*. Richard Parkinson, Stuttgart : Strecker & Schröder, 1907.

A chiefly war-club, recorded as ram or aul kubar and grouped like all ceremonial objects under the term pokopoko in the Tolai language. This club-type of ovoid section with to either end a flaring, rounded paddle blade was used to celebrate the end of warfare and by certain men when organizing the meetings of the tubuan secret society.

Tolai, New Britain, Bismarck Archipelago, PNG, Melanesia.

Black-Palm wood with a fine smooth patination of age and use.

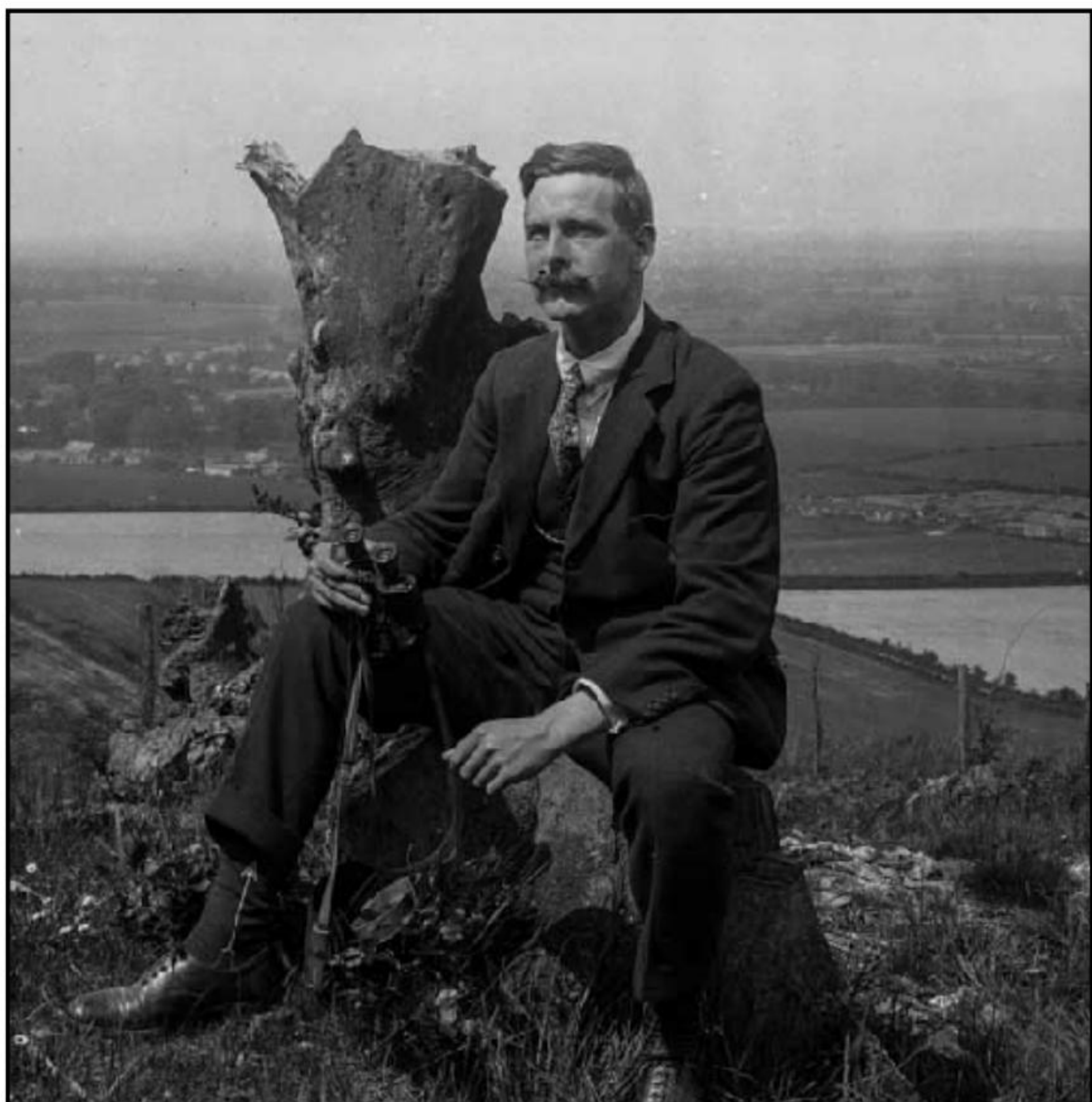
134 cm.

XIXth/XXth century.

Ex coll. : Maurice Stevens, the Netherlands.







Bevis Platt

Bevis Platt was born on January 23, 1889, the son of Edwin Platt – a grocer of Ivy Cottage, Eaves Lane, Hollinwood. His mother's name was Jane. He received a Master of Science degree from Manchester University in 1911. He served in WW I as a Lieutenant in the Royal Engineers and in 1919 was attached to the Royal Garrison Artillery. He moved to Australia in the 1920's and taught in Queensland until 1929 when he quit a job as teacher of electrical subjects at Brisbane's Central Technical College. He went to work as an engineer in New Britain until 1931 at least and as a hobby collected objects and made a photographic record of his encounters. He later taught at Tamworth High School in NSW, where he married Margaret Green. When Platt retired they moved to England. Margaret died in 1964 and Bevis passed away on March 27, 1979 – aged 90. Redacted from www.phototimetunnel.com

Right : an engraving from the XIXth century showing a stylized rendition of a Tolai chiefs funeral ceremony in New Britain - note how the chief holds a similar type of axe in his right hand.

Below : A glass slide by Bovis Platt circa 1929 shows the axe and other objects collected by Platt.





A very fine fighting dagger composed of a sting-ray barb set into a carved wood handle decorated with a large ancestor head. The ferule is decorated with glass trade-beads.
Admiralty Islands, Bismarck Archipelago, PNG, Melanesia.
Wood with putty-nut (parinarium), sting-ray barb and trad-beads.
27,3 x 5,2 x 4,8 cm.
XIXth century.
Ex coll. : Jim Davidson, Melbourne
Ex Dieter Zenz, Germany.
Exhibited : Gal. Meyer circa 1992.



A very rare type of battle axe decorated at the top with a highly stylized human head under a conical coif. The head is composed of four geometric planes : the facial plane facing forward over the axe blade, the two large pierced ears to either side and the war-charm, worn by confirmed warriors, at the rear. This head possibly represents a stylized ancestral figure with the spindle-shaped handle representing the body. The finial at the lower end is of pyramidal shape.

Admiralty Islands, Bismarck Archipelago, Papua New Guinea, Melanesia.

Flaked obsidian, putty nut (parinarium), and wood with a very fine patina of age and use.

49 x 12,2 cm.

XIXth/XXth century.

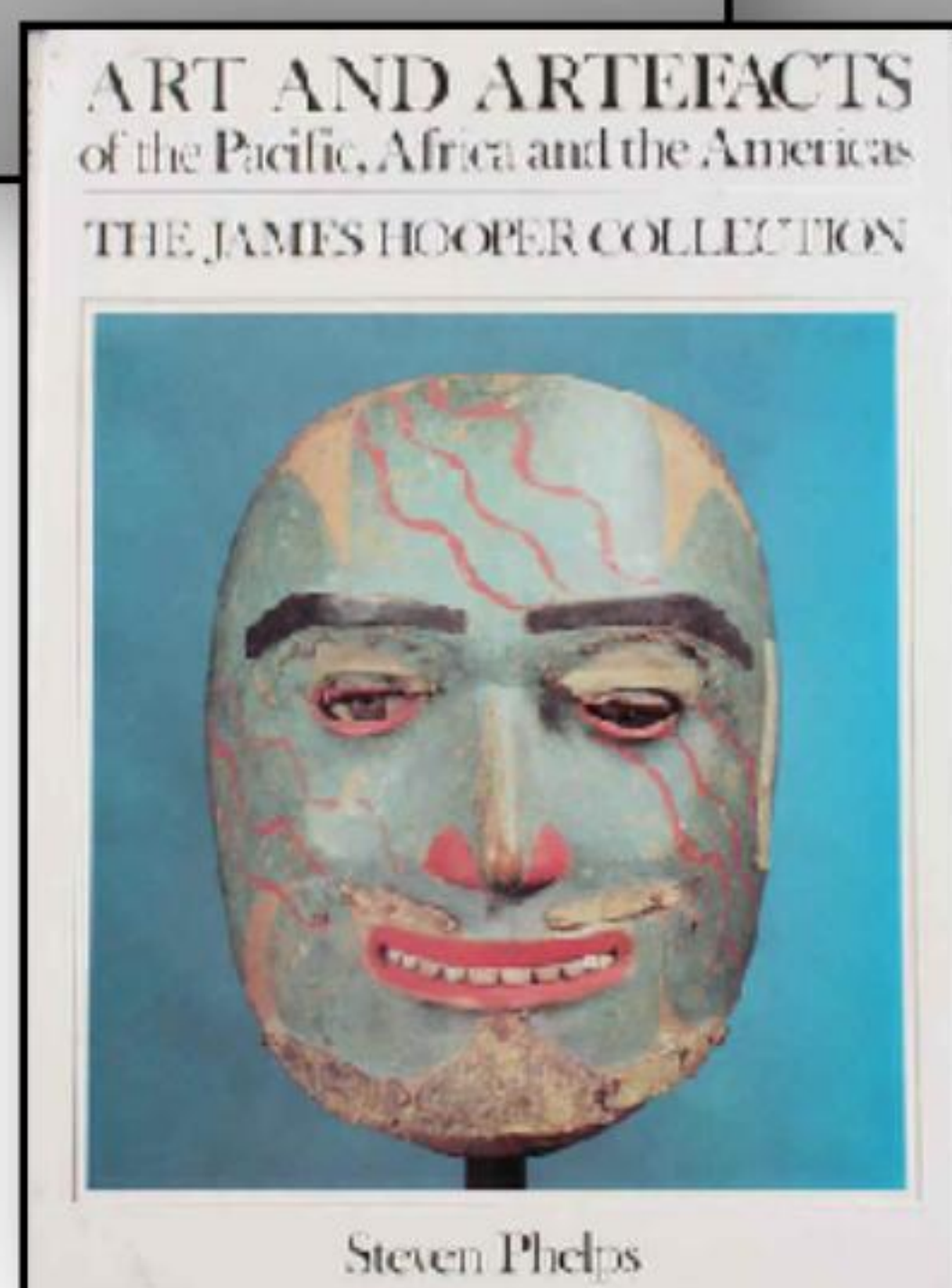
Ex coll. : Anthony JP Meyer.

See a similar example acquired in 1939 in the James Hooper collection N°1076 illustrated PL.157, Phelps, Steven: ART AND ARTEFACTS OF THE PACIFIC, AFRICA, AND THE AMERICAS-THE JAMES HOOPER COLLECTION. Hutchinson & Co. LTD. and Christies, Manson & Woods, London. 1975. Three others in the Musée du Quai Branly-Jacques Chirac collected by André Vayson de Pradenne (1888-1939).



07/04/2012 10:00:00 1079,1212: Axes, adzes, 1079: Shell adze blade.

252



Steven Phelps





Solomon Islands

Solomon Islands



A fine war-club decorated with a frigate bird or more probably a stylized crocodile head as the finial holding a janus human head in its mouth.

Santa Isabel or Florida Island, Solomon Islands, Melanesia.

Wood with traces of lime.

XIXth/XXth century.

122.5 x 8.6 x 3.8 cm.

Acquired from Anna & Christopher Thorpe, Sydney.

Published : Galerie Meyer - Oceanic Art catalogue for TEFAF 2011; fig. 16.

The representation of the crocodile holding a human head, a human torso or a complete human body is relatively well known in the repertoire of Solomon Island art, however its meaning remains to be defined with certainty - three examples here below illustrate how the imbrication of the human and the crocodile is organized in Solomon Island art and mythology.

Two examples of crocodiles with human heads in their mouths. The one on the right is the finial of a large feast bowl (© Rautenstrauch-Joest Museum, 11004) and below is a complete monumental feast bowl decorated with the head of a crocodile holding a human head between its jaws collected in 1891, by Captain Edward Davis on HMS Royalist during a punitive expedition in the Solomon Islands. British Museum N° Oc1903,1007.1 © The Trustees of the British Museum



A war-club of similar style to the one presented here with a human figure, human head, and crocodile and carved by the same artist in a private French collection (acquired from Galerie Meyer), Paris 2005.





A very fine war-club in the form of a straight sword with ornamental panels engraved to both sides carved with the same motifs found on the long 'alafolo war-clubs.
Malaita Island (?), Solomon Islands, Melanesia.
Wood (ebony ?) with traces of lime.
100 x 6 cm
XIXth/XXth century.
Coll. Michel Thieme, Amsterdam





A rare and magnificent war-spear carved with a serrated section of 37 raised teeth. This section has raised lateral ribbing and 4 double sets of incised dots to either side. A spear of this quality could only have been the property of a high ranking warrior. I mis-catalogued this spear in 1989 as Samoan. There was no information at the time that I could find to cause me to think otherwise. Years later in discussion with Loed van Bussel he reported having found one or two others and having seen something very similar in the Florida or Nggela Islands just off the east coast of Guadalcanal.

Solomon Islands, Melanesia.

Iron-wood.

286 cm.

XVIIIth/XIXth century.

Exh. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE, Gal. Meyer, Paris 1989 (N° 63 of the catalogue).



A rare chiefs staff decorated with four incised stylized ancestor, or kokkora, figures and a woven orchid root sheath. The two large kokkora are placed to either side of the staff and are separated by two smaller simplified spirit figures carved imbricated into the feet and arms of the larger examples. The woven orchid root ornamentation is separated into six distinct sections each with a different pattern. This might indicate rank or status.

Bougainville Islands, Northern Solomon Islands, PNG, Melanesia.

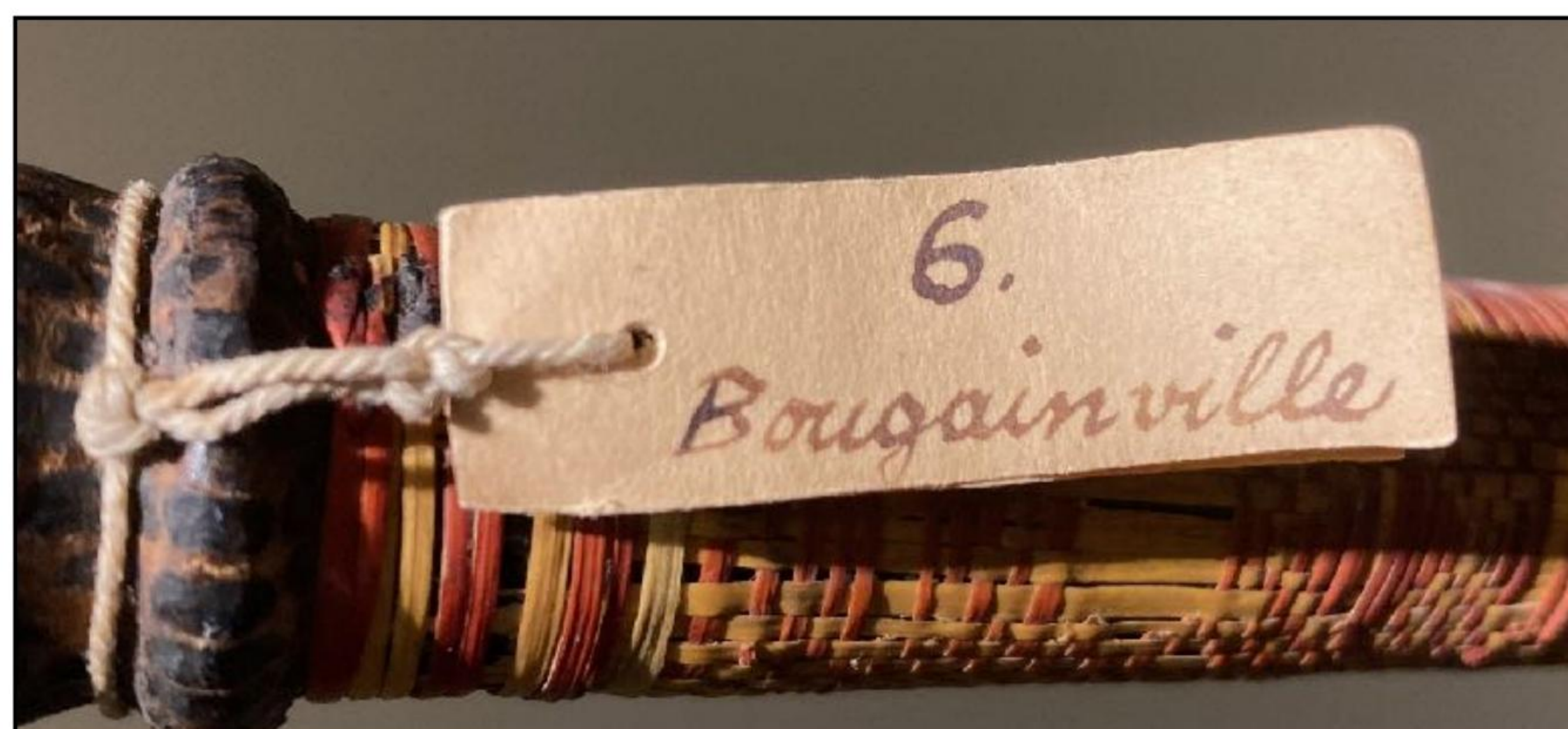
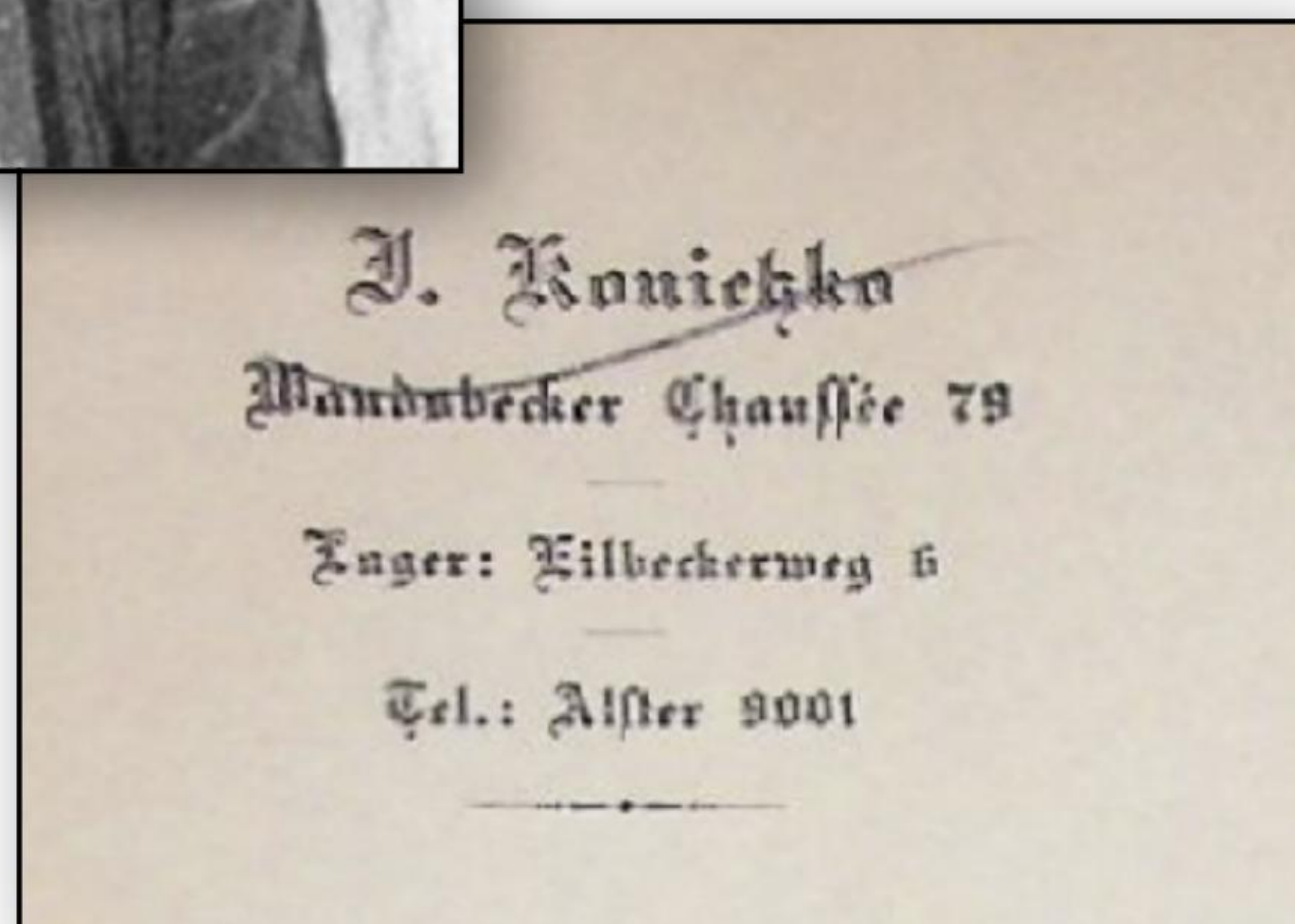
Black-palm wood, orchid root, & lime.

XIXth/XXth century.

140.7 x 2.8 cm

Ex coll.: Julius Konietzko (1886/1952), Hamburg, with the original label : "Inv. N° 6, Bougainville".

Ex coll.: Sigrid & Rolf Verlemann-Müller, Detmold, Inv. N° I 15.





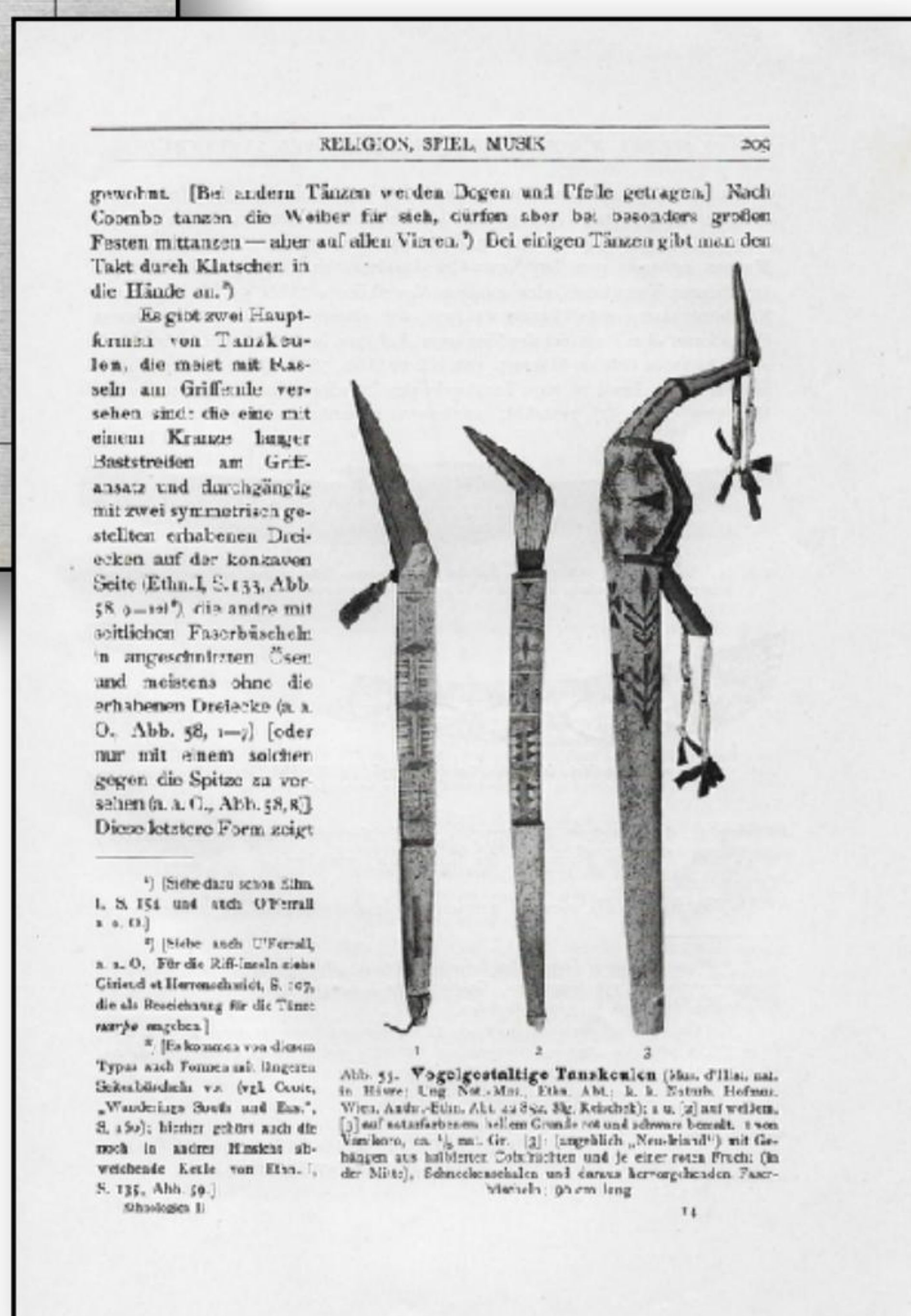
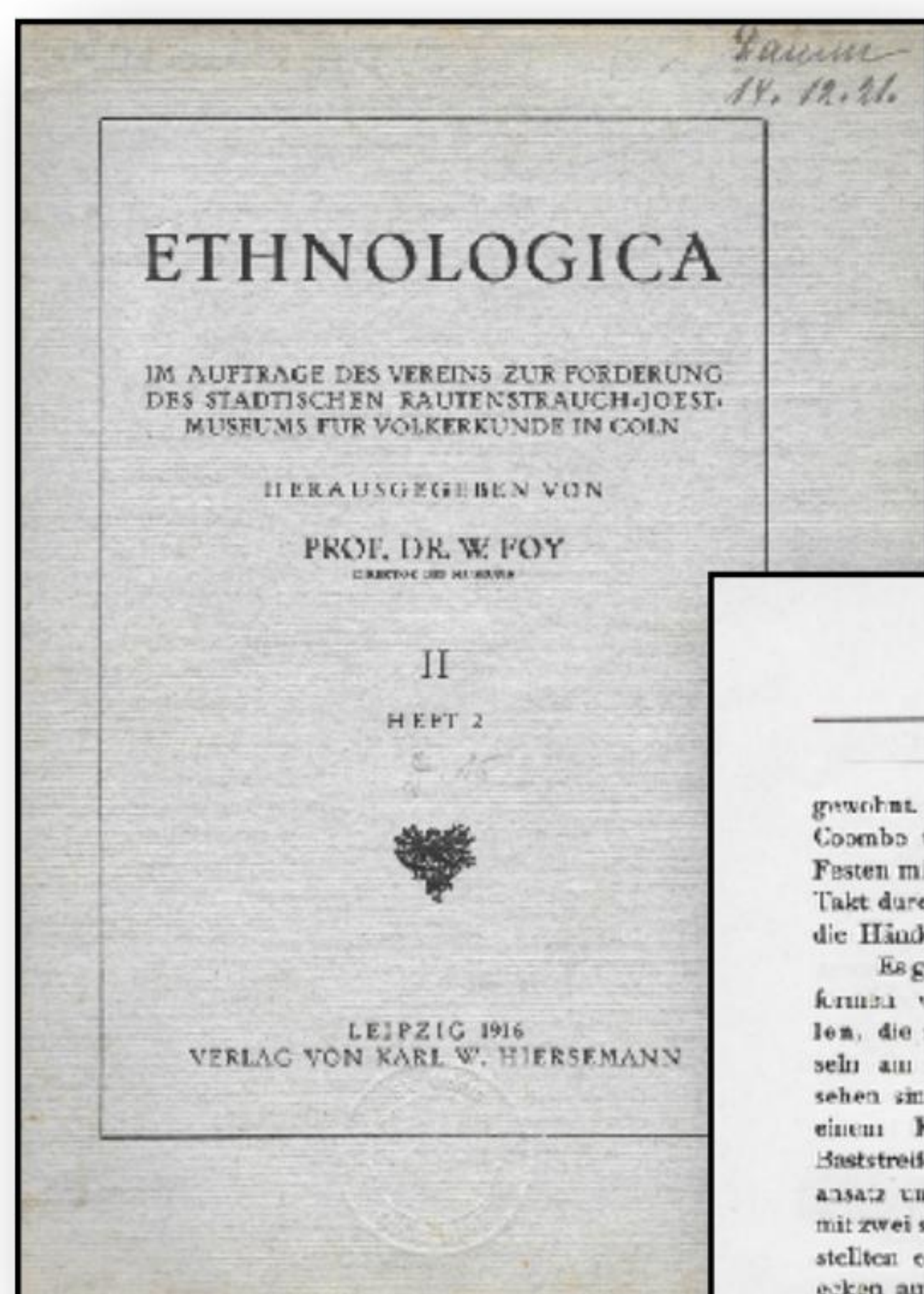


Fig. 55 from the article Völkerkundliches von den Santa-Cruz-Inseln by Felix Speiser 1880-1949 director of the Ethnographic Museum in Basel and Dr. Willy Karl Max Emil Foy (1873-929) the first director of Rautenstrauch-Joest-Museum in Cologne, showing three variations on the rare birds head dance clubs of the Santa-Cruz Islands. N° 1 on the left being almost identical to the one shown here and collected in Vanikoro the southernmost islands of the Santa-Cruz group.

A very rare figurative dance-club or wand - Napa, representing the long beaked head of a seabird. The body of the wand is covered with stylized representations of fish and birds. Most dance wands represent the original canoe from the "original voyage"; however, on rare occasions the wands are carved either as birds or fish, notably sharks.

Ndende Island (?), Santa Cruz Islands, Solomon Islands, Melanesia.

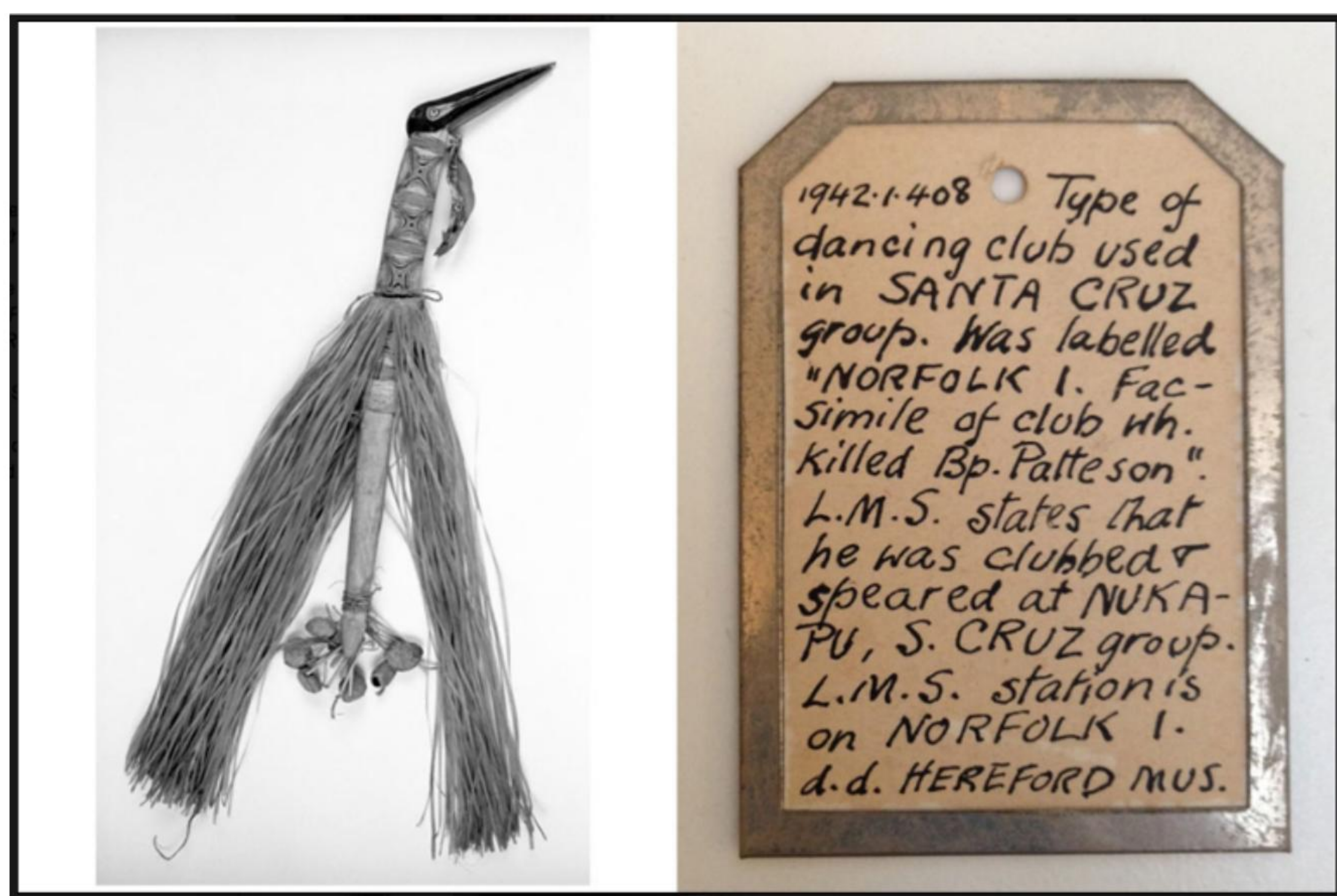
Wood (alstonia) with native pigment and fiber with a patina of age wear and use, showing minor lacunae and cracks, old restoration to the beak tip.

99 cm.

XIXth/XXth century.

Ex private Scottish collection.

Another similar example is in the Pitt Rivers Museum in Oxford which was given as a gift by the Hereford Museum and Art Gallery Hereford, UK. This specific dance club is described as "Type of dancing club used in SANTA CRUZ group. Was labelled "Norfolk I. Facsimile of club wh. killed Bp. Patteson". L.M.S. states that he was clubbed & speared at NUKAPU, S. CRUZ group. L.M.S. station is on NORFOLK I. d.d. HEREFORD mus."



A very large sacred God spear (*tao hakasnisani* or *masahu*) of and representing the deity Te Hua-i-njgavenja.
Rennell (Belona) Island, Polynesian Outlier. Solomon Islands.
Wood with a fine patina of age and use with traces of paint.

244,5 cm.

XIXth century.

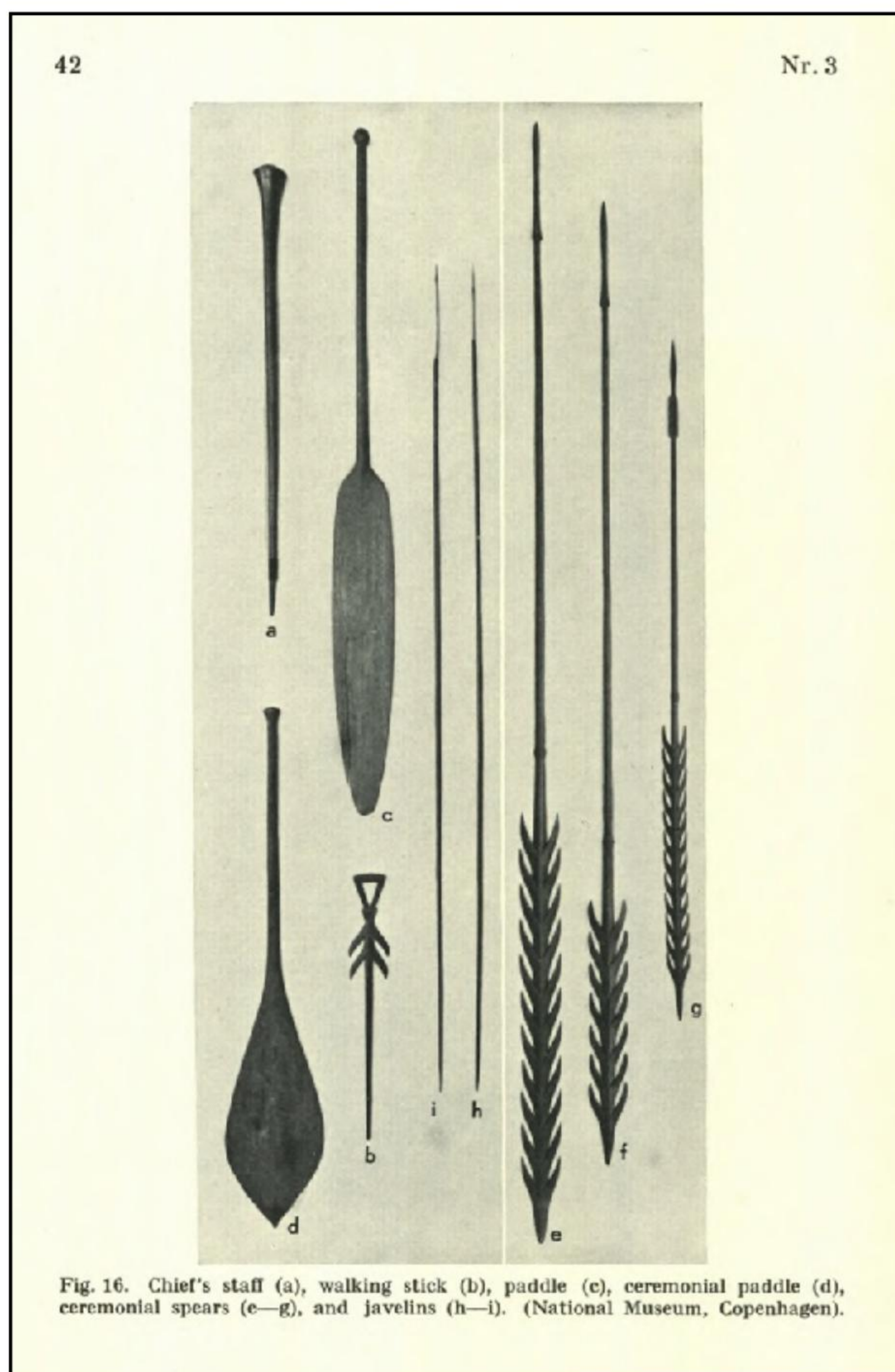
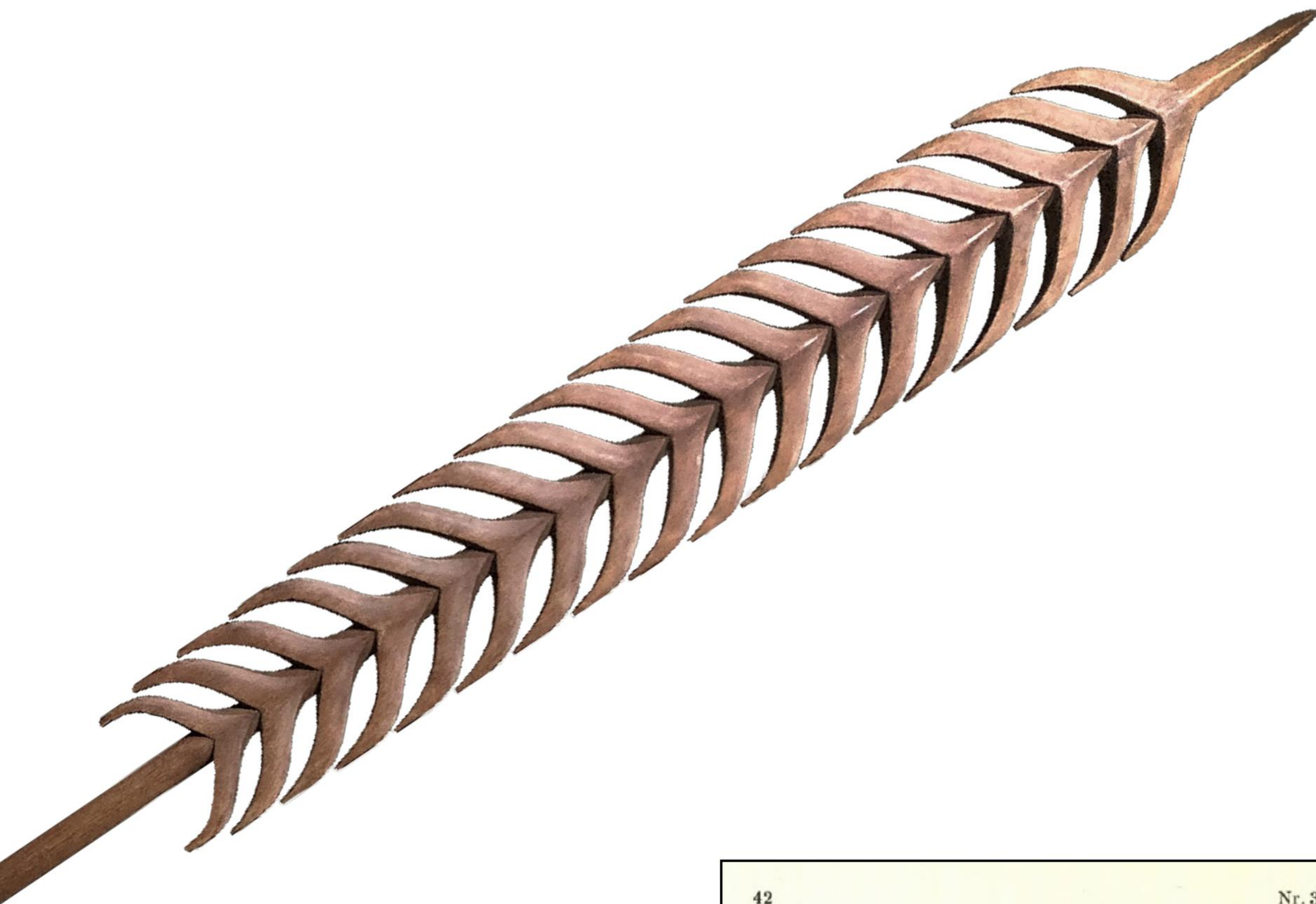
Reportedly collected in the first half of the 20th century.

Ex Commonwealth Institute c. 1930's and subsequently the British Empire and Commonwealth Museum, Bristol from 2002 to 2013. Ex Douglas Barrett, London.

« The symbols of Te Hua-i-njgavenja were the fantastically carved spears, *masahu*, which caught the attention of most of the previous visitors to Rennell but were erroneously interpreted as weapons. They were kept in the temples or the houses of the chiefs stuck under the rafters and carried during certain ceremonies. According to the manuscript report of FORSTER the type was "invented" in a dream ten generations ago by the chief of Te Munjigihenua. Three of these spears, now in the Copenhagen Museum are shown in fig. 16 (e-g). » Birket-Smith, Kaj: AN ETHNOLOGICAL SKETCH OF RENNELL ISLAND.

See the smaller example from Niupani village collected by Monique de Ganay, on the La Korrigane Expedition, 1935, in the Musée du Quai Branly-Jacques Chirac N° 71.1961.103.45.





Vanuatu



A very fine and archaic war-club in the form of a beautifully formed hemisphere at the end of an elongated and hefty shaft. The domed head is superbly polished and smooth with age and wear. The shaft meets under the head as if inserted with a carved in-stepped ring giving the illusion of assembly. The two-stage grip has a small conical hand guard over a wrapping of fiber.

Vanuatu, Melanesia.
Hard wood with a superb glossy patina.
110,6 cm.
XVIIIth/XIXth century.
Ex coll. Alex Bernand, Paris/London



A remarkable photograph of a Ni-Vanuatu (ex New Hebrides) man holding a war-club of the same type as that presented on the following page. "Solomon(?) Island Native" N° 1458 Kerry Photo. Sydney. British Museum N° Oc,B35.14, © The Trustees of the British Museum.



A fine simple war-club in the form of a slightly curved stick of oval section. The finial is carved with three conical inset bands ending in a conical butt. This type of club is often recorded as of the "hockey stick" type.

Vanuatu, Melanesia.

Hard wood with a superb glossy patina.

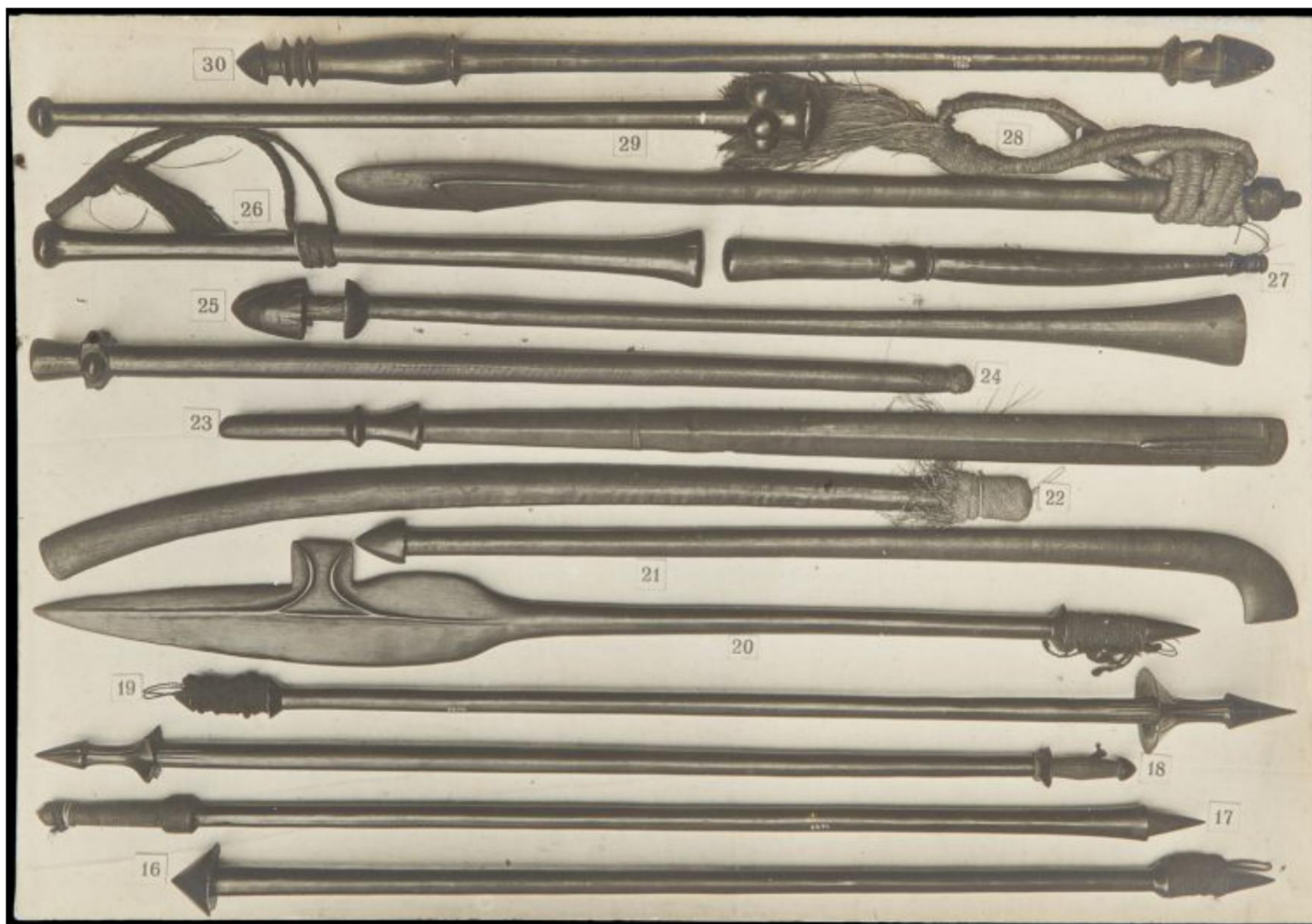
87 x 5 cm

XIXth/XIXth century.

Ex coll. : Leo Fleischmann, Galleries Primitif, Woollahra, with inv. N° LF/C179 in white paint.

Ex private collection, Belgium

Coll.: Michel Thieme, Amsterdam



A page from the W.O. Oldman mail-order catalogue N°28 of July 1905 showing a selection of New Hebrides (today Vanuatu) war-clubs with one Solomon Island 'alafolo club in the center. In those days Oldman was doing business at 77, Brixton Hill, London, SW.





A very fine and early war-club in the form of a conical shaft widening at the apex with a fattened concave top. The outside of the flaring top of the club is beautifully incised as is the round butt with short lines grouped as if representing the warp and weft of a woven mat or textile. The hand guard is incised as well with repetitive herring bone patterns.

Efaté Island, Vanuatu, Melanesia. Wood with lime highlights and glossy patina of age and use
94 cm.

XIXth century.

Ex private Dutch collection

A fine and early war-club in the form of a domed staff with four knobs under the head. The original banana fiber sling is still in perfect condition.

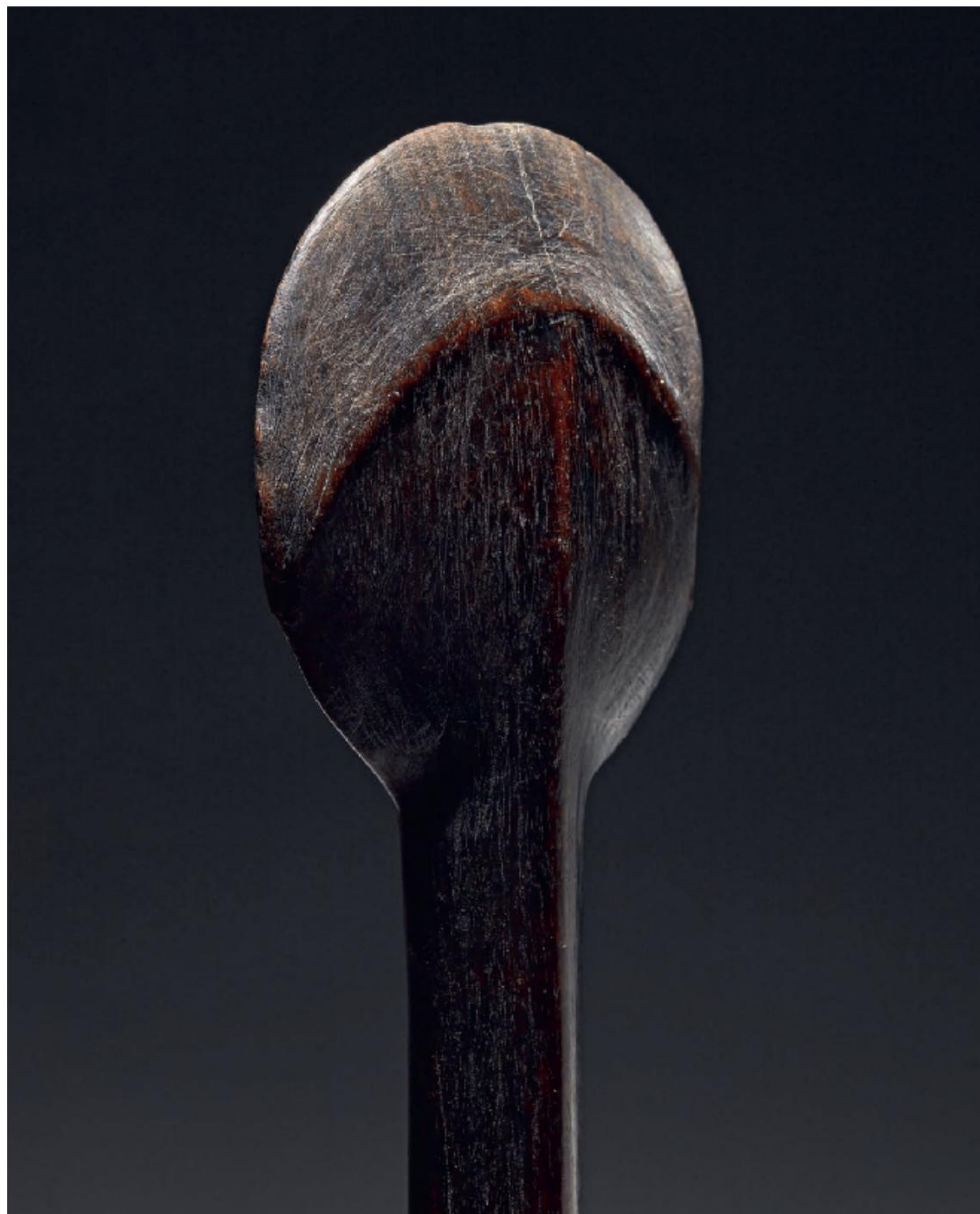
Malekula Island, Vanuatu, Melanesia. Wood with banana fiber.
79,5 cm.

XIXth century.

Ex private French collection c. 1900.

This type of war-club is ubiquitous to Malekula and they are one of the earliest forms collected by Western explorers. The shape of the head is said to represent that of the octopus. I published a very unusual example in my 1989 catalogue *CASSE-TÊTE* which only had two knobs under the mushroom cap and someone had carved a low relief face on the top of the dome.





An extremely rare form of war-club representing a stylized human figure with schematic facial features and crescent or anchor form finial. This example has a circular head with the lightly raised ridges defining a highly stylized human face to either side.

Pentecost, Maewo or Aoba Islands, Vanuatu, Melanesia.

Hard reddish wood (possibly casuarina) with a dark glossy patina of age and use.

XVIIIth/XIXth century.

71 cm.

Ex collection Lillian & Leo Fortess, Kaneohe Bay, Hawaii;

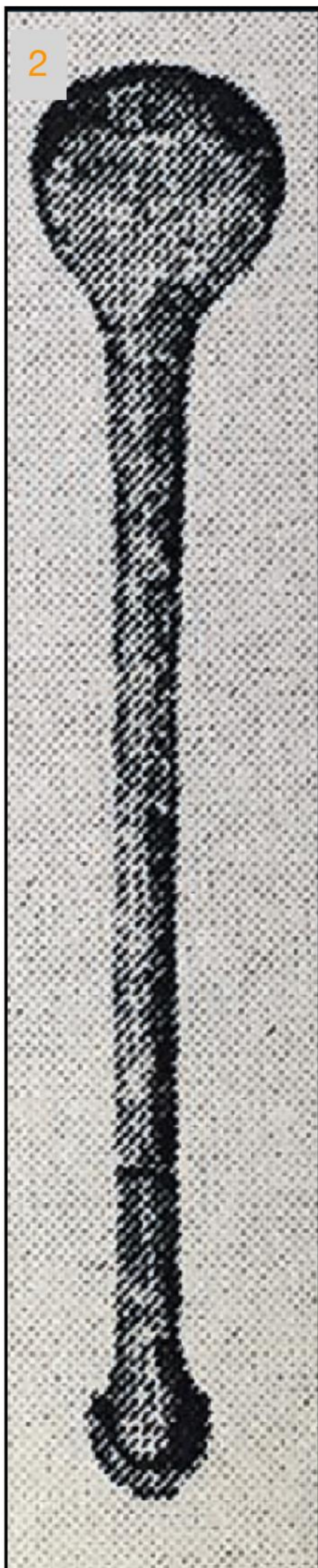
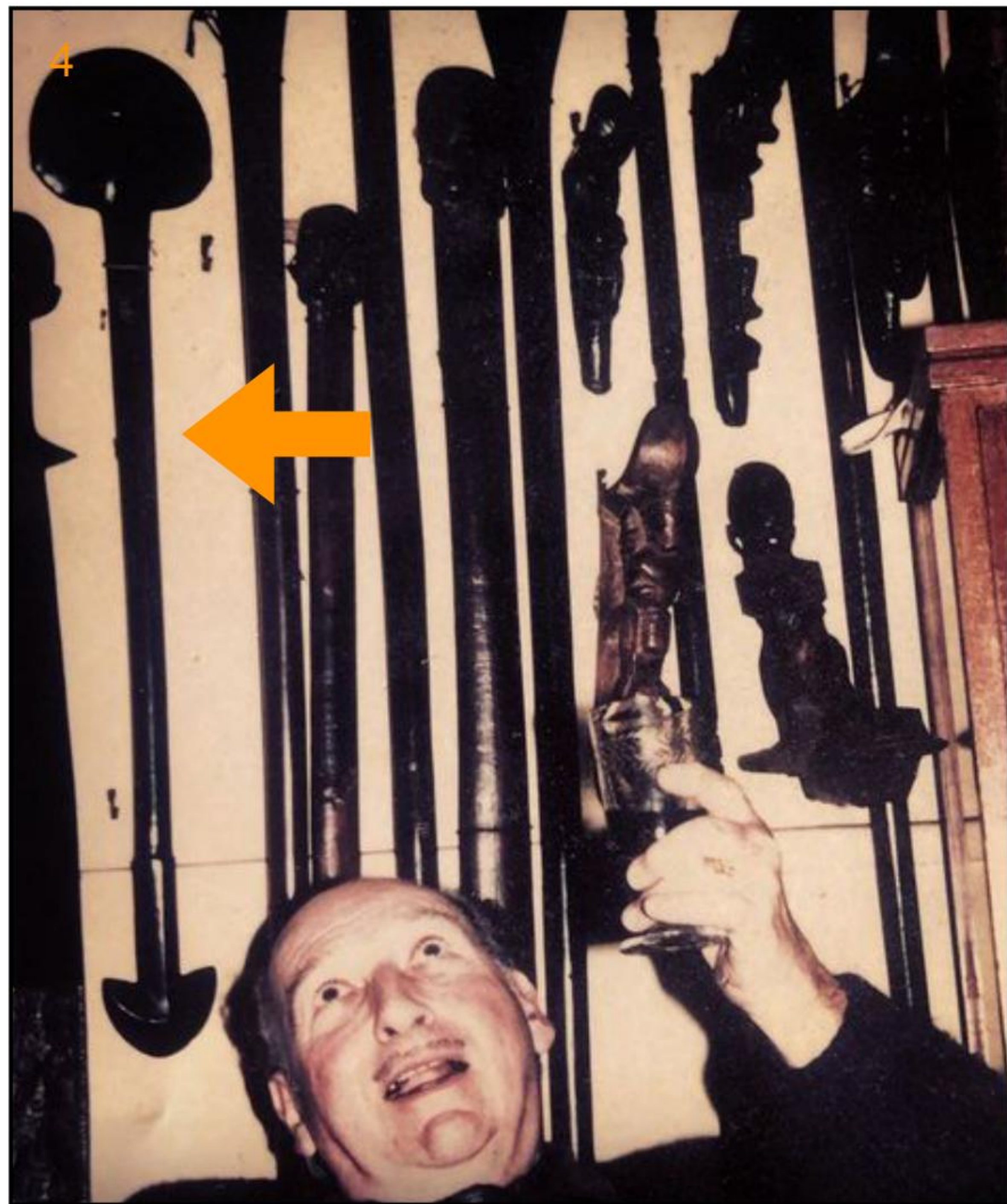
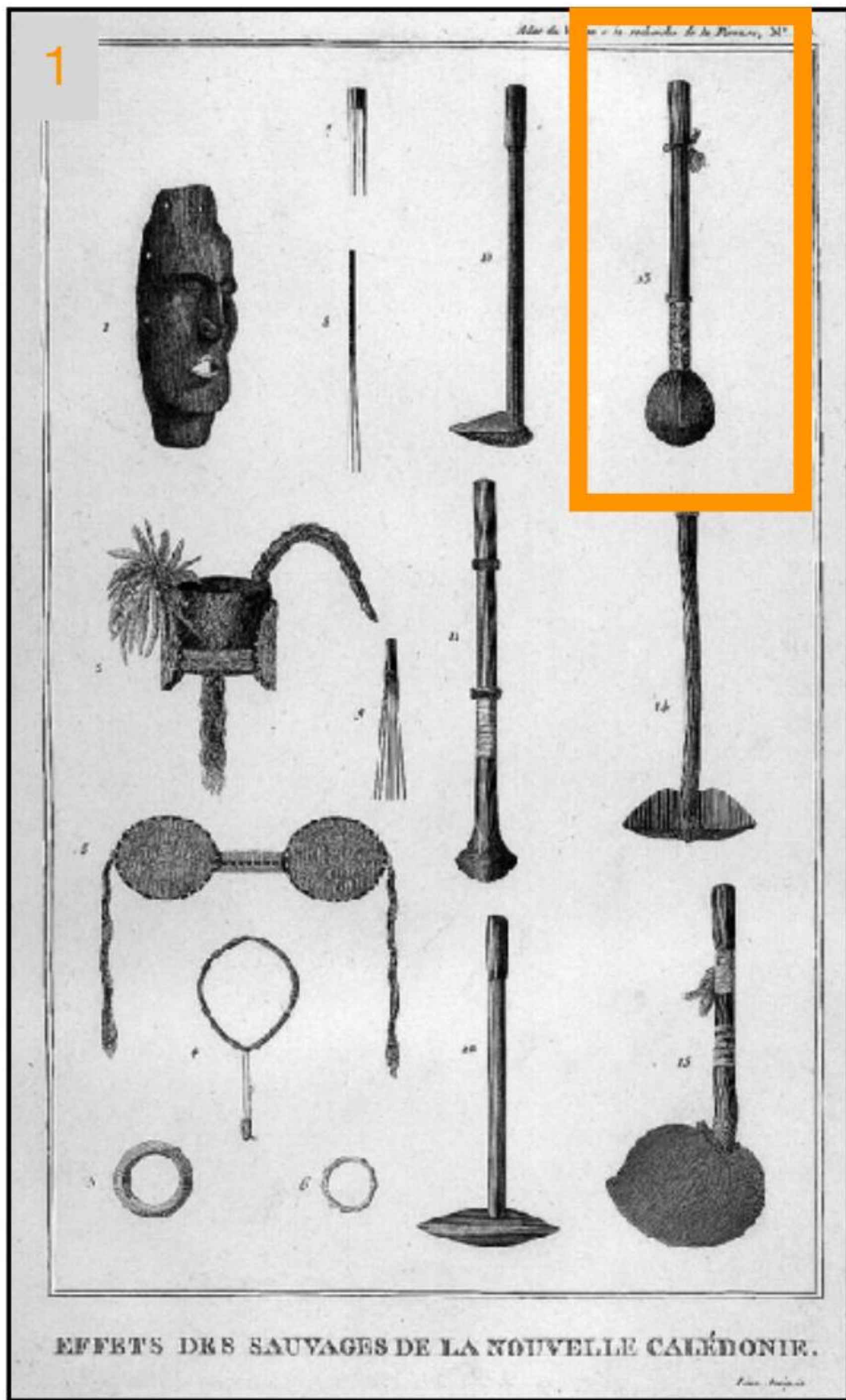
Private collection, Switzerland.

Pub. : Südsee-Ästhetik, Zeichen von Macht und Würde, Zug, The Huberte Goote Gallery, 2000.

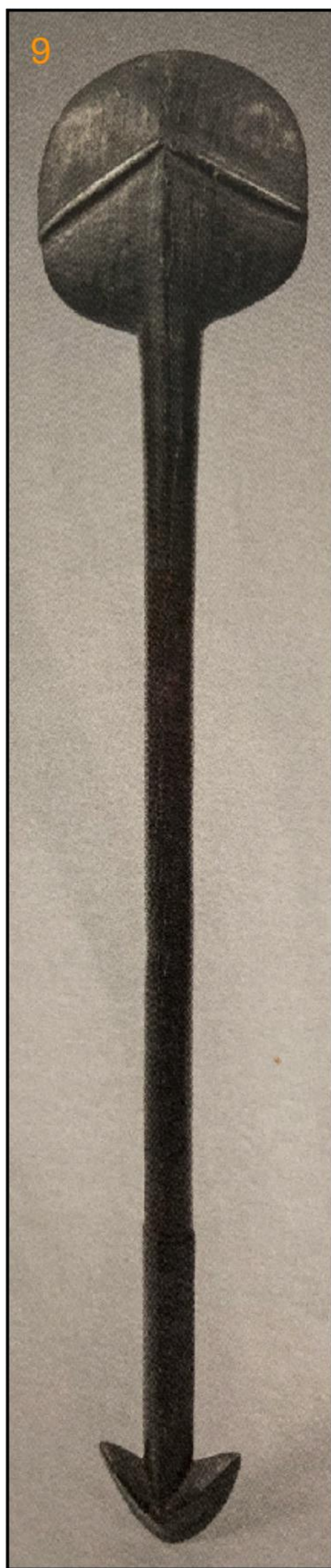
Contrary to what I wrote in my 1997 catalogue on the Art of Vanuatu, this type of weapon is actually recorded in the older texts; however, they are described as being collected in New Caledonia. There is quite a bit of discussion at the moment with two schools of thought : one being that based on the two early collected clubs identified as from collections made in or emanating from New Caledonia in the 18th & 19th centuries the club type is from the Kanak culture - the other theory of which I am a firm proponent is that these clubs are from Vanuatu. There are several reasons for this, unfortunately none are based on firm collection data or histories. First of all the patina, and wood type in its appearance, is related to the those of Vanuatu types. The patina is most often blackened, over a reddish wood that resembles casuarina and slightly crusty (probably from storage as often is the case in the eaves of the house near the fire) which is not the case with Kanak clubs in principal. The other more telling aspect is stylistic. The fine, soft ridges that separate the head of the clubs into several sections are identical to those found on various types of clubs from the islands of Pentecost and Malekula and not to those from New Caledonia. The pommel is stepped, as are the handles of Kanak clubs, but the architecture of the handle is different, the cross-section is slightly oval in comparison to the Kanak which are circular. Also the upturned corners of the pommel do not resemble anything from New Caledonia - actually they are more similar to the pommels of marquesas U'U and Parahuas ! These clubs are often thought to be from Pentecost Island, Speiser however (Pl. 58, fig. 22) identifies a similar pommel as coming from the island of Aoba.

These weapons are extraordinarily rare. There are so far only eleven examples recorded for sure with a possible twelfth if the collector Emile Bouchard had two as I seem to remember. The only recorded examples in private hands are : N° 35, p. 38 in Meyer, ART du/of VANUATU in a private French collection. One (see photo - but I seem to remember two), in the collection of Emile Bouchard in Montreuil ; two others in a Swiss collection (those offered here) and one other acquired by Galerie Meyer from a private French collection and subsequently acquired by the Sheik Saud Al Thani from Pace gallery in New York - it appears that this club is the one photographed in the collection of Anthony Innocent (Père) Morris illustrated in ART TRIBAL 04/winter 2003, p. 94 b. In public collections there are two in the Musée du Quai Branly, Paris, one in the Museum für Völkerkunde in Berlin and one in the collections of the Musée d'Angoulême plus the one early illustrations on plate "Effets des Sauvages de la Nouvelle-Calédonie", Atlas de la Jacques-Julien de la Billardiére, 1800 and another in the engraving from Jules Patouillet, Trois ans en Nouvelle-Calédonie, 1873.





- 1) Effets des Sauvages de la Nouvelle-Caledonie, Atlas Jacques-Julien de la Billardièrre, 1800.
- 2) Trois ans en Nouvelle-Calédonie, Jules Patouillet, 1873
- 3) Collection Anthony Innocent (Père) Morris
- 4) Collection Emile Bouchard
- 5) Musée du Quai Branly-Jacques Chirac, 71.1950.30.320, coll. André Vayson de Pradenne
- 6) Musée du Quai Branly-Jacques Chirac, 71.1950.25.231, coll. Felix Mouton
- 7) Ethnologisches Museum, Berlin N° VI 12755, Jules-Édouard Moriceau (1895)
- 8) Private collection, France, ill. Art du Vanuatu, Gal. Meyer, 1997
- 9) Musée d'Angoulême, inv. 934.2451
- 10) Gal. Meyer, Pace Gallery, coll. Al Thani





Interior of the House *Zum Dolder*



An extremely rare form of war-club representing a stylized human figure with schematic facial features and crescent or anchor form finial. This example has a squarish head with rounded corners and the lightly raised ridges do not seem to define a human face.

Pentecost, Maewo or Aoba Islands, Vanuatu, Melanesia.

Hard blackened wood (possibly casuarina) with a glossy patina of age and use.

XVIIIth/XIXth century.

65 cm.

Provenance : The collection of the Mueller family, Das Haus zum Dolder, Dr. Edmund Mueller jr. (1898/1976), Beromünster, Switzerland & The Foundation Dr. Edmond Mueller. Possibly acquired by Dr. Edmund Mueller Sr. in the very early years of the XXth century. Acquired directly from the Foundation prior to the auction at Sotheby's, New York, on 22/11/1998 of the Mueller collection of Tribal art.

Private collection, Switzerland.

Pub. : Südsee-Ästhetik, Zeichen von Macht und Würde, Zug, The Huberte Goote Gallery, 2000.



A remarkable war-spear representing the classical janus stylized ancestral heads of the Malekula spear point; however, here carved in flattened mode as if compressed. The spear was catalogued as Kanak in the estate auction of the Philippe François collection in 2002. The Kanak do not make this type of spear using a bamboo shaft coupled with the separate wood head and coconut fiber binding. This type of craftsmanship is typical of Malekula as well as other island populations in Vanuatu.

Malekula Island, Vanuatu, Melanesia.

Hard wood, coconut fiber and bamboo.

297,7 cm.

XIXth century or earlier.

Collected in the field between 1888 and 1895 by Dr. Philippe François (1859-1908), a medical doctor and naturalist. Collection of Dr. Philippe François, sold at auction by Tajan, Hotel Drouot, Paris, 13/12/2002, Lot 128 and mis-identified as being from New Caledonia.

See the photograph of the family home with the spear hung on the wall as part of the display.

"Dr. Philippe François was born in Saumur on November 23, 1859. He passed his baccalaureate at Poitiers in 1879. After starting medical studies, he became a doctor of natural sciences, was named « Chef de travaux pratiques » at the École des Hautes Études and became deputy director of the "Laboratoire d'évolution des êtres organisés" at the Sorbonne and the "Zoological Station of Wimereux". He died in Paris on Friday, March 13, 1908.

In 1888, he went on a first mission to Oceania, to studying, among other things, the biology of coral reefs and returning to France in 1891. He then returned to the same islands in 1893, until 1895. It is known that he visited and explored the following islands and archipelagos during the two years spent in the Pacific : New Caledonia: Belep Island, Grande Terre (several stays in Noumea), Loyalty Islands (Uvea, Lifu, Maré), Isle of Pines. New Hebrides (today Vanuatu with 70 islands) : Torres Archipelago (Bouca-Bouca Island), Banks Islands, Espiritu Santo, Malicolo (now Malakula) – where Philippe François studied the deformation of the skulls in use among the Melanesians of the south of the island, mainly around Port Sandwich - Vao islet northeast of Malicolo, Maivo Islands, Aoba, Pentecost, Ambrym, Api, Efate, Erromango, Tanna, Anatum, and Vati. Solomon Islands : Malaïta Island, San Cristobal Island. Santa Cruz Archipelago: Vanikoro and in 1893, the small islet of Tikopia. It is probable that he visited other islands, but they are not mentioned in his archives. From these missions, he brought back botanical and mineralogical specimens as well as many zoological specimens (mainly entomological) as well as anthropological and ethnographic objects. He donated an important part of his ethno-anthropological collections during his lifetime to the "Musée ethnographique du Trocadéro" in Paris (1893?).

Dr. Philippe François kept a very important collection of Oceanian objects from this second voyage to the Pacific. It covers, almost exhaustively, all the indigenous activities of the islands visited: weapons, insignia of rank, tools, musical instruments, household utensils, dance ornaments and accessories, fabrics, pieces of clothing, jewelry, currency, statuary, models of canoes ... Unfortunately, no inventory has been found. Philippe François installed the collection in the family property of his parents. In the presentation of the objects, Dr. Philippe François sought to reconcile scientific and aesthetic imperatives notably interested in the notion and ideal of symmetry. He acquired a certain know-how in this kind of decorative presentation, thus, in 1892 the acting Governor of New Caledonia, Noël Pardon asked him to install displays of weapons in his study in Paris. The heirs of Dr. Philippe François offer for sale here, and out of necessity and with deep regret the collection in its entirety."

Redacted from the catalogue of the sale of the collection of Dr. Philippe François, Tajan, Drouot, Paris 13/12/2002.







An extremely rare human-bone spearhead with its bamboo sheath. The decoration is composed of an open work crest representing curved pig-tusks and a series of forward and reverse points that run along the entire surface of the spearhead.

Efaté Island (?) Vanuatu, Melanesia.

Human-bone and bamboo.

29,8 x 2,8 cm.

XVIIIth/XIXth century.

Pub. : ART du/of VANUATU. Galerie Meyer, Paris, 1997, fig. 28, p. 34.

The extreme rarity of these bone points is possibly due to their inherent fragility - they really can only be used once if they are ever used. I would think that they are more prestige items and possibly related to grade status rather than functional, especially with regard to the quantity of pig tusk representations. I very clearly remember having found this example and another of these points lost at the bottom of a cardboard box full of fiber ornaments from the Santa Cruz Islands under a table during a viewing at Sotheby's in London in the late 1980's. The lot started out with a very low bid and immediately my colleague Taylor A. Dale began to bid against me. All the dealers and collectors in the room were soon trying to figure out why the two of us were battling it out over a box full of "fiber". After the hammer came down in my favor, TAD as he is fondly known, came over and asked me very casually if perhaps those two "uninteresting sections of bamboo" were for sale? We were the only two people in the auction to have spotted them and realized their value and interest !



New Caledonia







Exceptional and early club in the shape of a bird's head or that of a marine turtle. The representation depends on the different regional names. The most commonly used name seems to be go porowa ra maru which is the Paici language name from the center of the Big Island. It is mainly the representation of the cagou (Rhynchetos jubatus), an endemic and now emblematic bird that bears a crest of feathers at the back of its head that it raises during mating rituals. Before leaving for battle, the Kanak club is "heated" by the addition of fern fronds wrapped to the haft with tapa or flying fox fur cord. Here the wrappings are made of red and blue European trade cloth; the blue decorated with a two-tone pattern that seems to have been distributed only in French Melanesia.

Kanak, New Caledonia, Melanesia.

Hard yellowish wood and European fabric with a beautiful patina of age and use.

XVIIIth/XIXth century

66 x 30.5 x 7 cm.

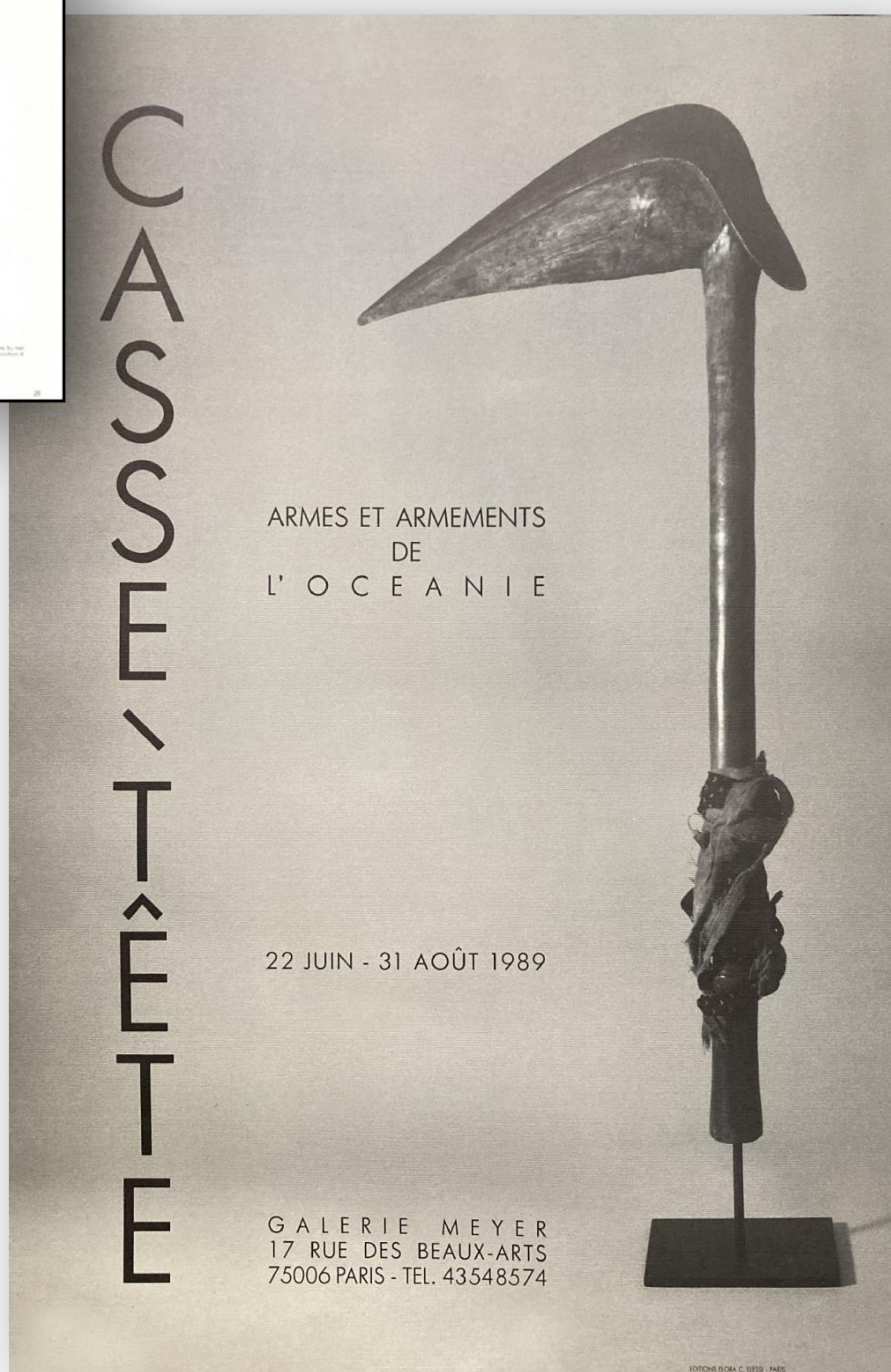
Ex coll. : Anthony JP Meyer

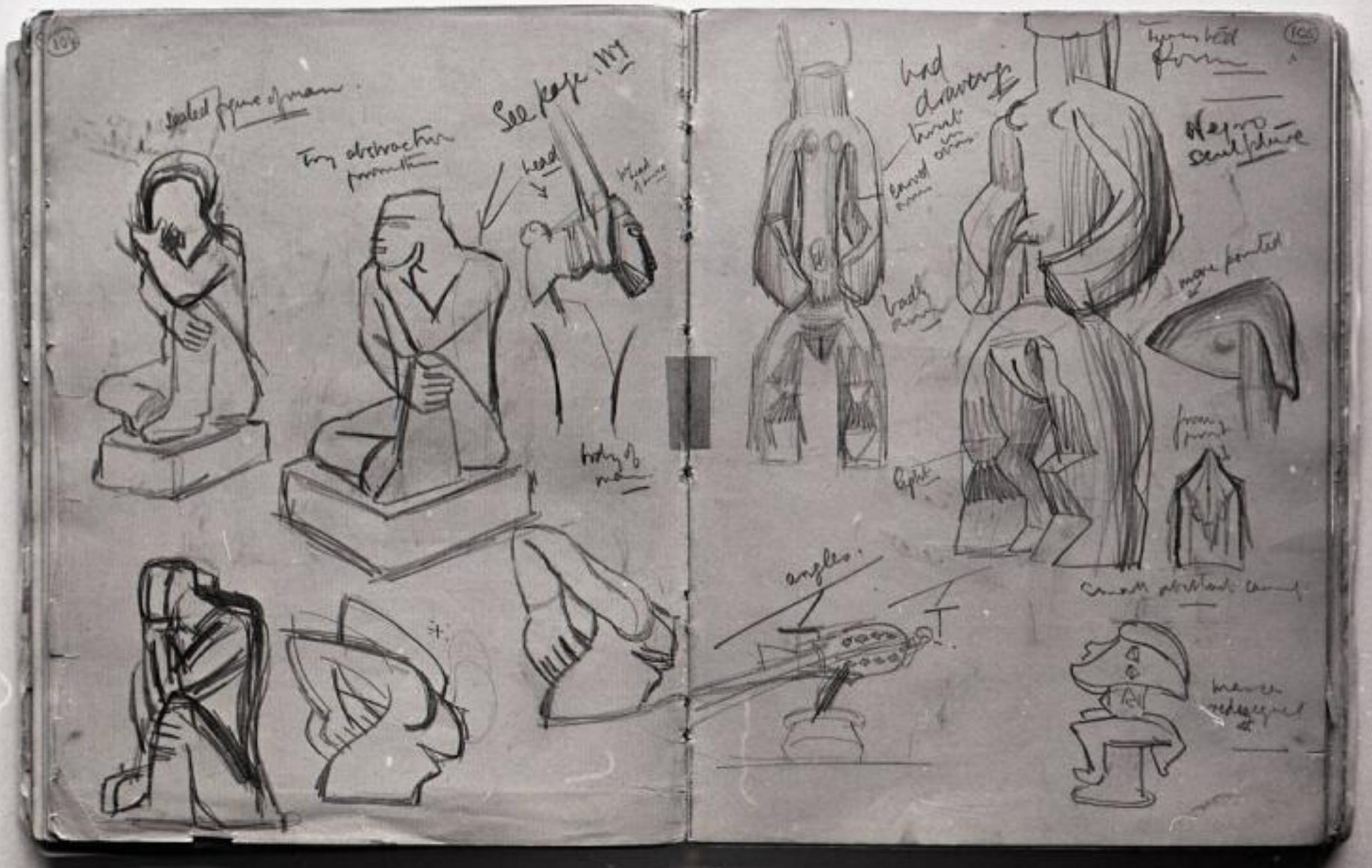
Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.

Exh. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE. Galerie Meyer – Oceanic Art, 1989, p. 29, fig. 33.

Pub. : Meyer, Anthony JP : OCEANIC ART / OZEANISCHE KUNST / ART OCEANIEN. Könemann Verlag, Cologne, 1995, p. 445, fig. 506.





Many European artists of the early XXth century were intrigued and influenced by contact with the new forms and artistic license they encountered in the first exhibitions of artifacts brought to Europe from the source cultures of Africa, the Pacific, and the Americas.

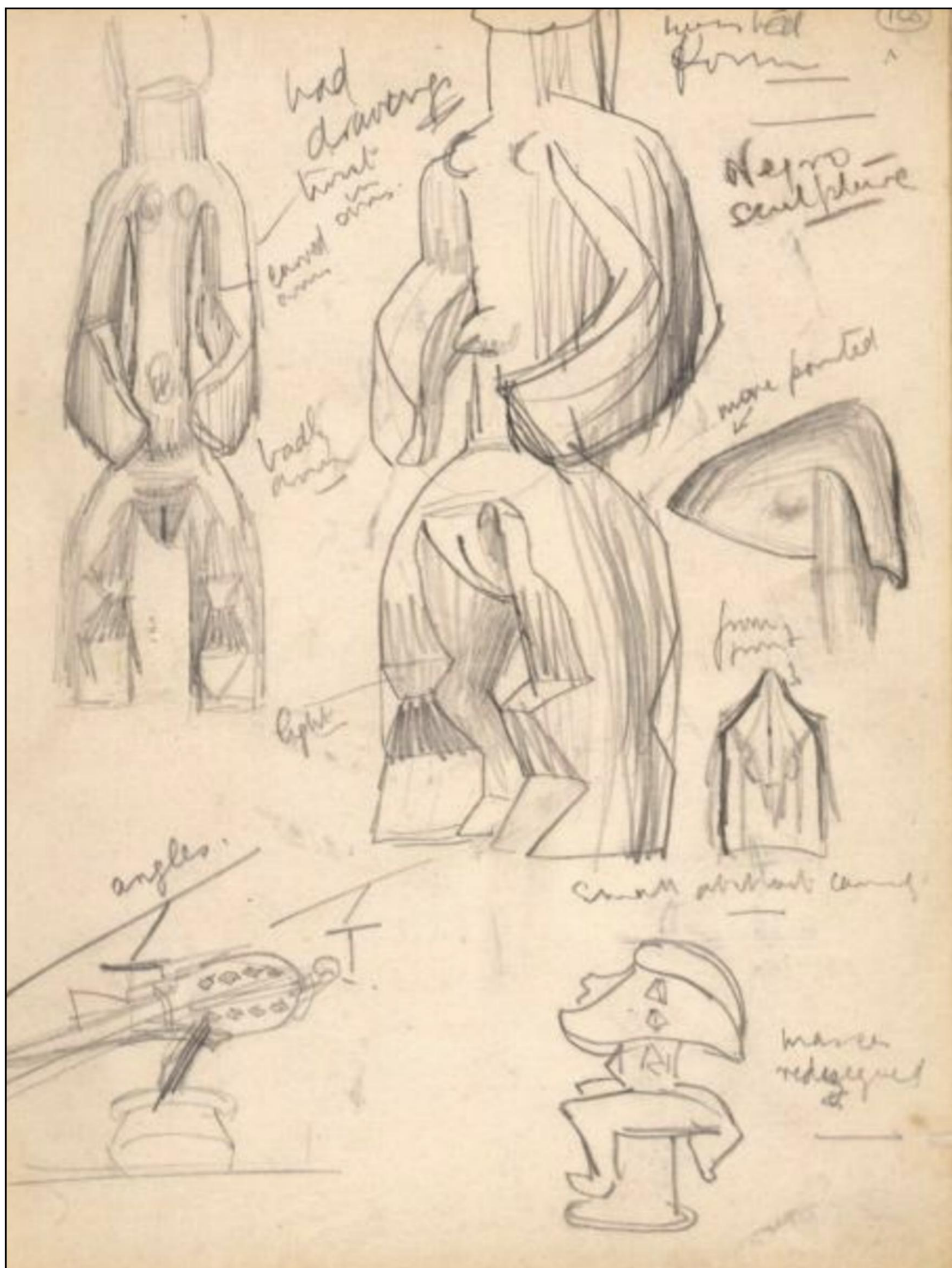
One classical example is Henry Moore who visited the British Museum on a very regular basis in the 1920's and 30's sketching the unusual objects and artistic devices of the so called "primitive" cultures, a term he refuted.

The objects on Page 105 from Notebook No. 3 in the years 1922/24 show his interest in these wondrous and varied shapes that took form in the minds and eyes of the artists of Africa, the Pacific and South America.

The fact of putting them down on paper surely helped later to incorporate their subtle forms into his sculpture. The New Caledonian bird-head war-club is an amazing but not unusual form of weapon in the history of arms and armor, however the way the Kanak artist here subtly suggest the bird-head and stylizes it to the extreme is obviously something that caught Moore's eye. It is interesting in this sketch that he notes "more pointed" towards the tip, which he seems to have foreshortened to fit it into the page as the Mumuye sculpture takes up most of the space. Just below the side view he develops it further by drawing a frontal view seen from above. I have perused the collections of the British Museum in which there are many bird-head clubs; however, I have not been able to discover which one this sketch represents.

In his article "Primitive Art" (1941) Moore takes us on a guided tour of the British Museum and describes his reactions during his first visits in 1921 to the collections of prehistoric, Egyptian, Sumerian, archaic Greek, African, Oceanic, and pre-Columbian sculpture. No other artist has provided us with such a detailed record of his encounter with primitive art.

Alan Wilkinson, "Moore: A Modernist's Primitivism" in *Henry Moore: Sculpting the 20th Century*, ed. Dorothy Kosinski (Dallas Museum of Art; New Haven and London: Yale University Press, 2001).



Studies of Sculpture in the British Museum

Page 105 from Notebook No.3

Date: 1922-24

Catalogue Number: HMF 123

Collections: Henry Moore Foundation collection,

Henry Moore Catalogue Raisonné: 1914-1929

© The Henry Moore Foundation

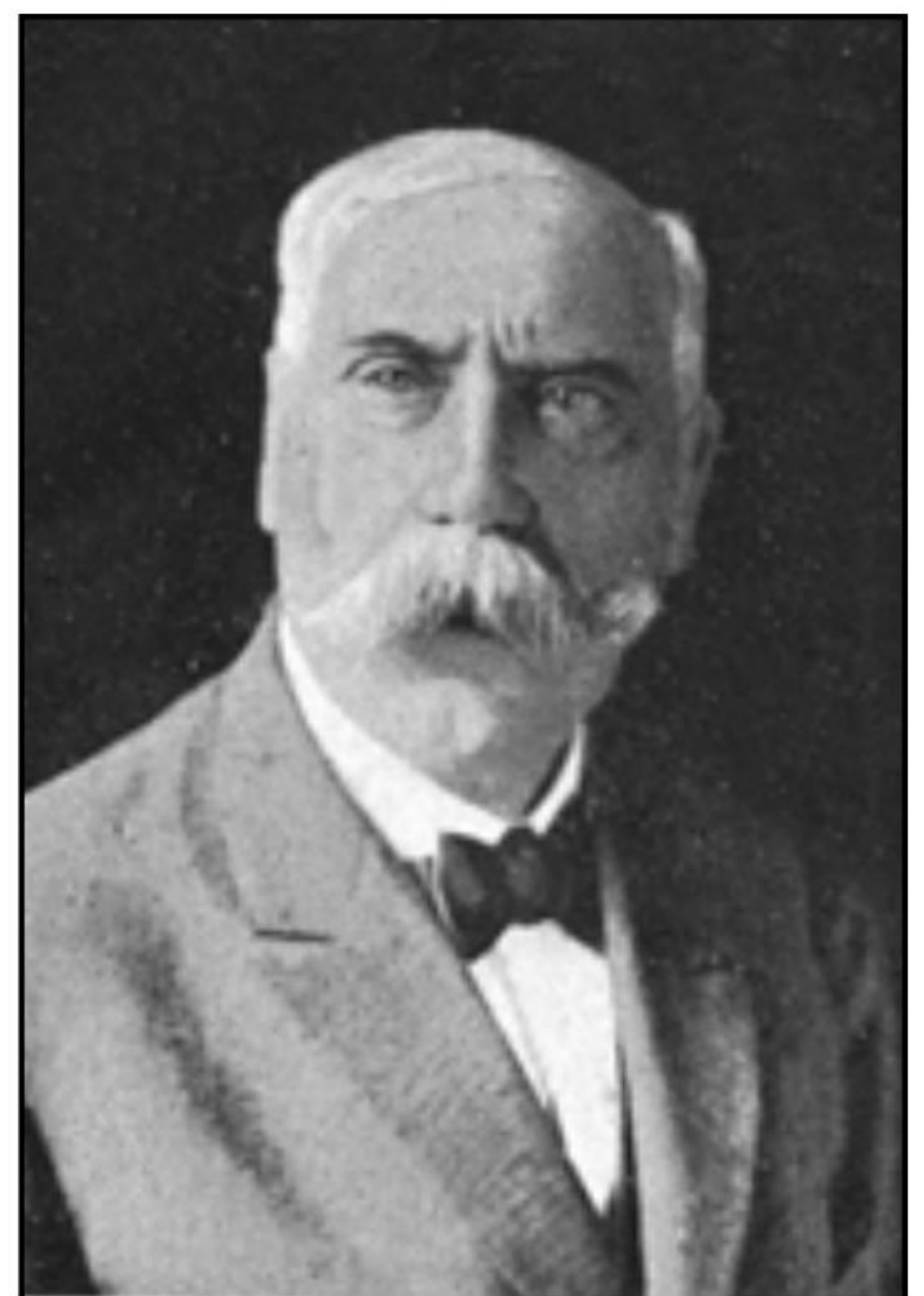








"Kafuya, Chiefs son New Caledonia" circa 1878/79



Sénateur Pierre-Alfred Landrodie
(1858-1922) © www.senat.fr

A fine bird-head war-club, or go porowa ra maru (in Paici language) with a small yet powerfully carved head with protruding eyes. While this type of chiefly club is regarded as representing a bird beak and head by European academics, the true representation is that of the beaked head of the great sea-turtle.

Kanak, New Caledonia, Melanesia.

Hard yellowish wood with a fine glossy patina.

74,5 cm.

19th century.

Ex Coll. : the Sénateur Pierre-Alfred Landrodie (1858-1922), 48th préfet of Sarthe (France) from Sept. 1904 to Sept. 1907; and preserved in the family home in Charente since before 1900. This bird-head club was part of a group of Kanak objects sold by the family in Angoulême on 25 Oct. 2014, lot 126.

Coll. Laurent Dodier, Avranches



An albino woman and a man holding a bird-head club. From an album of photographs in the collection of Séraphin & Marie Françoise Ceragioli, Bourail; both deported and in prison in New Caledonia, circa 1880's. Photo : Allen Hughan, Noumea, circa 1871-1883.

A powerfully carved club in the shape of a bird's head or that of a marine turtle. The representation depends on the different regional appellations. The most commonly used name seems to be go porowa ra maru which is the Paici language name from the center of the Big Island. It is mainly the representation of the cagou (*Rhynochetos jubatus*), an endemic and now emblematic bird that bears a crest of feathers at the back of its head that it raises during mating rituals.

Kanak, New Caledonia, Melanesia.

Hard reddish wood with a fine patina of age and use.

70 x 34,4 cm.

XIXth century.

Ex coll. : Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.





A fine mushroom type war-club with a large flared head and a classical enlarged grip. The shaft retains the original trade cloth wrapping with a bit of vegetable fiber and flying fox fur cord.
Kanak, New Caledonia, Melanesia.
Hard, light colored wood with a fine glossy patina.
64,5 cm.
XIXth century.



A fine mushroom type war-club with a large flared head and a classical enlarged grip.
Kanak, New Caledonia, Melanesia.
Hard wood with a fine glossy patina.
63 cm.
XIXth century.
Ex Laurent Dodier, Avranches

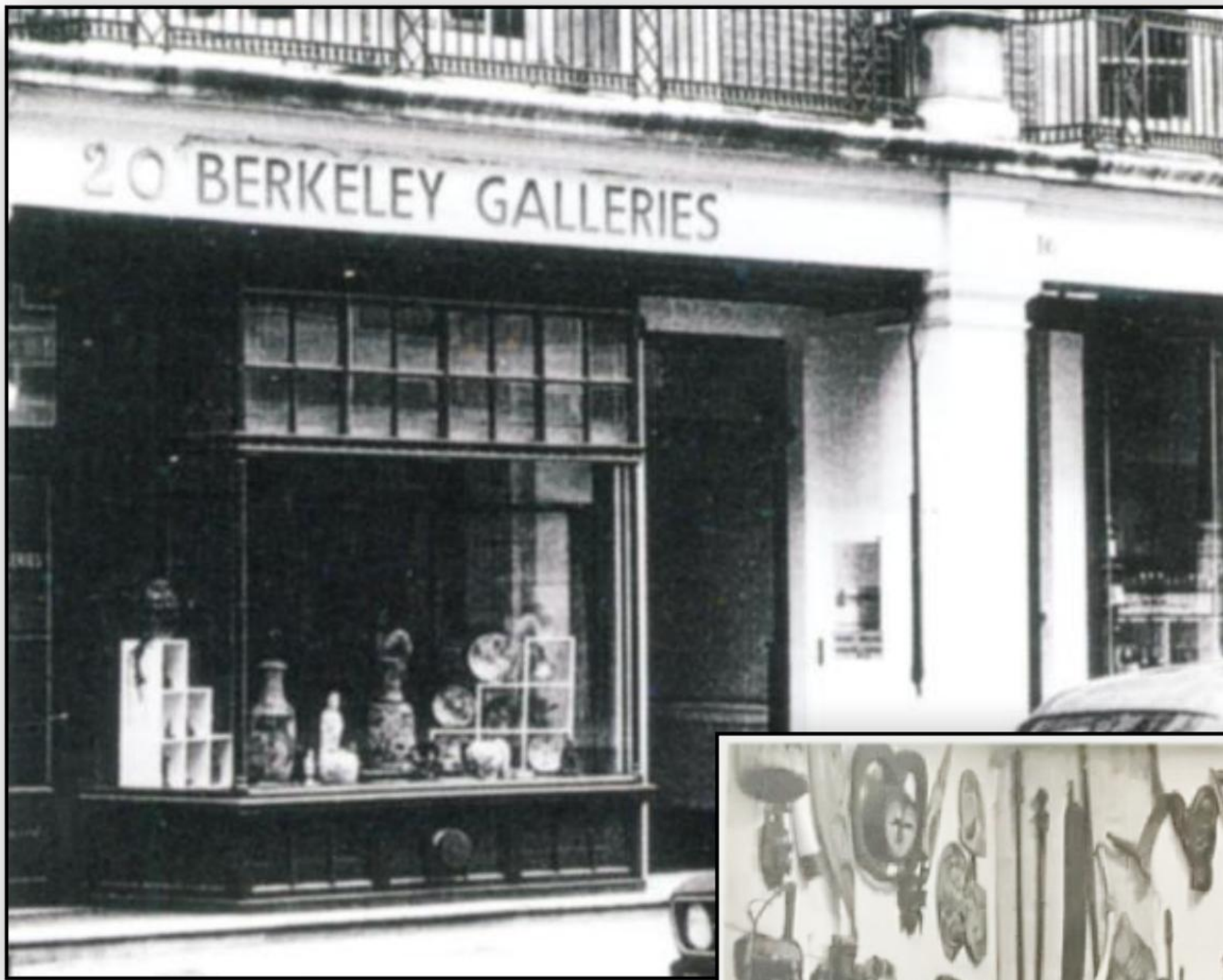
A very fine war-club with a fluted head.
Kanak, New Caledonia, Melanesia.
Wood with a fine patina of age and wear. An old paper label with the inscription RG 460
58.5 x 10 cm.
XVIII/XIXth century.
Ex-collection: Roland Grünewald, Paris, Inv. N° RG 460
Ex Galerie Lemaire, Amsterdam.
Ex Sigrid & Rolf Verlemann-Müller, Detmold, Inv. N° C 17.

Roland Grünewald, was named Head of the Oceanic Department at the Trocadéro Museum of Ethnography, Paris (sub.: Musée de l'Homme) in the 1930's & was the son-in-law of the XIXth century French prehistorian Gabriel de Mortillet, (1821 - 1898). He was also the Secrétaire Général and a founding member of the Société des Océanistes.



A very fine war-club with head carved as a lightly fluted stare shape representing either the sun or possibly a starfish. The grip is slightly enlarged in the typical Kanak fashion.
Kanak, New Caledonia, Melanesia.
Hard wood with a fine patina of age and use.
73,8 x 15,7 cm.
XIXth century.





A fine war-spear carved with the original oval fiber-covered "board" still attached. A weapon of this caliber and quality would be the property of an important warrior.

Kanak, New Caledonia, Melanesia.

Wood with burnt bancoul nut blackening and fiber attachments.
251,2 cm total.

XIXth century.

Ex William & Ernest Ohly, Berkeley Galleries, London (1942-1977); by descent.

Ex Douglas Barrett, London

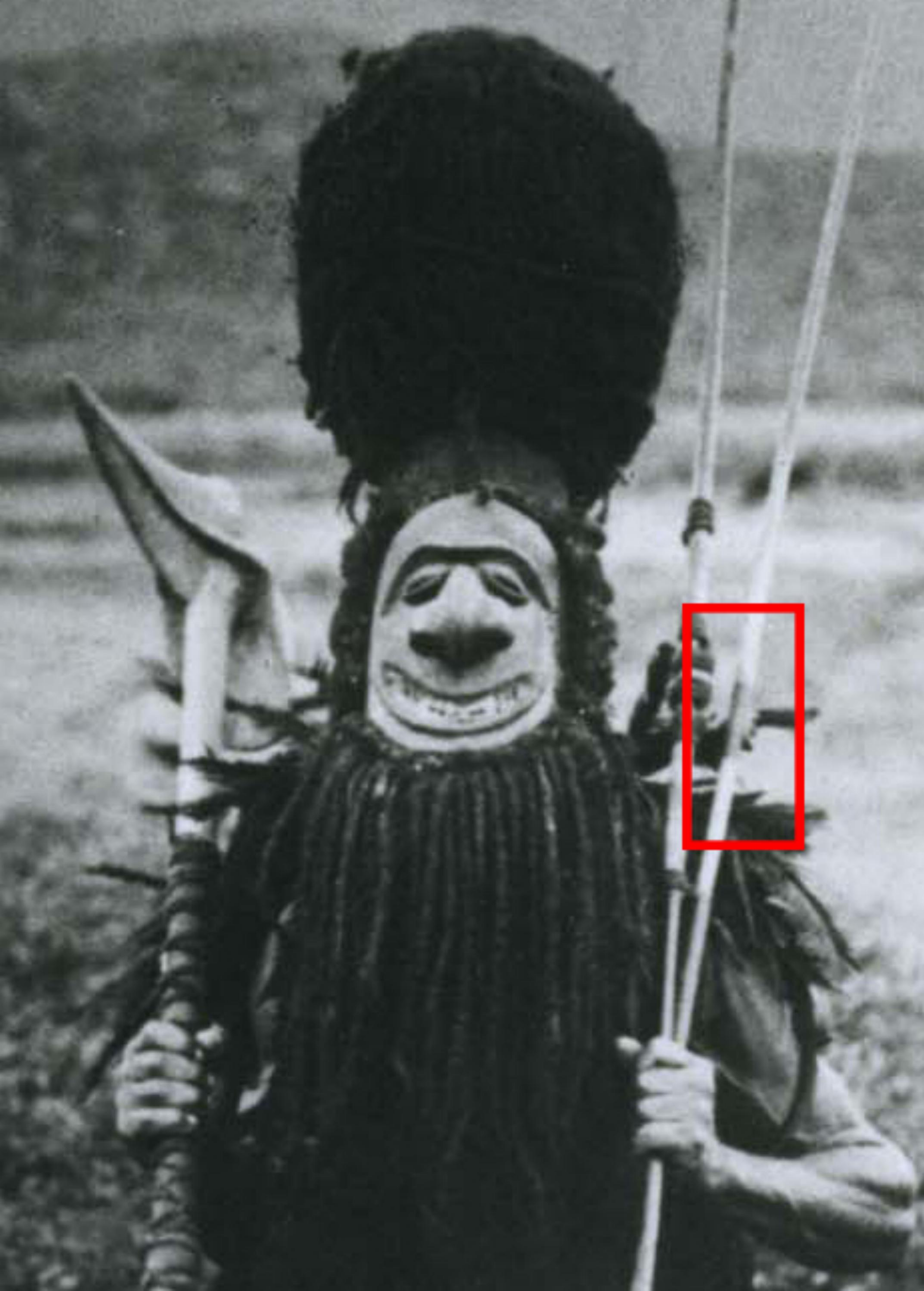


The Ohly's were London dealers in early and non-Western art as well as contemporary and modern art. Berkeley Galleries, were located at 20 Davies Street in London. They were founded in 1942 by William F. C. Ohly, and subsequently owned by his son Ernest Ohly who closed them in 1977.

Top : A view of the shop front

Center : The basement in 1942

Bottom : William Ohly in his study at the Abbey Art Center



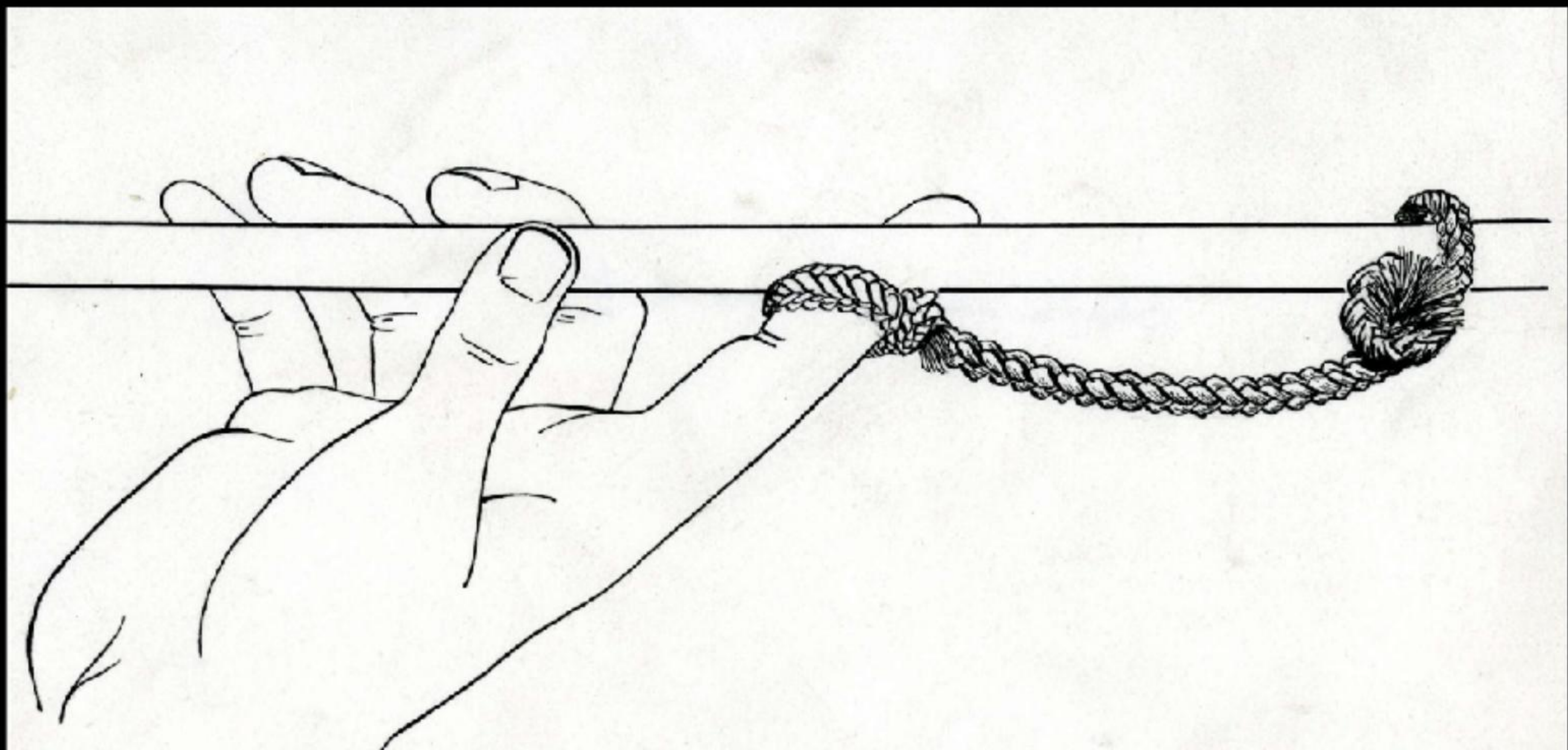
A fine ceremonial war-spear carved with a large classical-style ancestor head. A weapon of this caliber and quality would be the property of a chief.
New Caledonia, Melanesia.
Wood with burnt bancoul nut blackening.
215,7 cm total (head 4,9 cm).
XIXth century.
Ex William & Ernest Ohly, Berkeley Galleries, London (1942-1977); by descent.
Ex Douglas Barrett, London





Left : A fine ceremonial war-spear carved with a large classical-style ancestor head.
Kanak, New Caledonia, Melanesia.
Wood with burnt bancoul nut blackening.
247 cm.
XIXth century.

Right : A fine ceremonial war-spear carved with a small classical-style ancestor head.
Kanak, New Caledonia, Melanesia.
Wood with burnt bancoul nut blackening.
236 cm.
XIXth century.



Man with a war-spear and spear-thrower hanging off his index finger (detail). From an album of photographes in the collection of Séraphin & Marie Françoise Ceragioli, Bourail; both deported and in prison in New Caledonia circa 1880's. Photo : Allen Hughan, Noumea, circa 1871-1883.



A very fine early spear-thrower. The spear-thrower is composed of a length of woven fiber, or cord, with a becket, or large loop, at one end and a large knot at the other. This type of spear-thrower is reportedly called Ounep in one of the local vernacular languages in New Caledonia as reported by George Cameron Stone in his opus A Glossary of the Construction, Decoration and Use of Arms and Armor in all Countries and in all Times, published in 1934.

Possibly the Pouébo area of the Northwestern Coast, New Caledonia, Melanesia.

Fiber (unidentified) and flying fox fur. With a round lable attached : " 3206 – Lance sagais" written in french.

17 cm.

XVIIIth/XIXth century.

Ex Nijmegen Museum & collection of Michel Thieme, Amsterdam.



A belt-pouch for sling-stones with a set of 15 stones and a separate group of 8 stones from another source. Slings were a ubiquitous weapon in the Pacific and were used for hunting both fowl and larger game, as well as for warfare. Very few of the island cultures perfected the sling to such a point as to use only specifically fashioned stones as ammunition. The Kanak culture went so far as to create stones that were not only useful in stunning the opponent but could actually do penetrating harm as they were sharply pointed at the distal extremities. The stones were kept ready in a knotted fiber pouch/belt that was either strapped around the warriors waist or over his chest in bandolier fashion.

Kanak, New Caledonia, Melanesia.

Bush fiber and steatite.

+/-20 x 60 cm.

XIXth century.

Ex Galerie Lemaire, Amsterdam.

See the identical example in the musée de Langres N° 858.4.14, gifted by Lt. Gauvin between 1858 and 1861.

"Most of the native warriors were good with the slingshot, and they were able to throw the stone with terrifying force. I once saw a man throw one of these stones with such power that it smashed the ground, even at a distance of almost a hundred yards. It is easy to imagine how easily they can pierce the enemy's skull".

Excerpt from Emma Hadfield's book (chap 10) : Among the Natives of the Loyalty Group, London, Macmillan, 1920: Fadhila Le Meur.



Fiji











I ULA DRISA a plain, functional, short throwing-club with a rounded head and engraved grip. The ula are heavy-headed short clubs used both as a hand-club and as a thrown weapon. A properly thrown ula can hit its target more than 15 meters away. The ula are specific to Fiji in Western Polynesia, although Tongan examples are known.

Fiji, Polynesia

Ironwood (*casuarina equisetifolia*) with a patina of age and usage.

39,5 x 10 cm

XIXth century or earlier

Provenance : This war-club was acquired at auction in 2006 from The John McArthur Patrick Collection in Canada along with a group of twelve albumen carte-de-visite photographs by Francis Herbert Dufty (active in Fiji 1871-1892) all inscribed on the back with mentions pertaining to the massacre of the Burns family in Fiji in 1873.

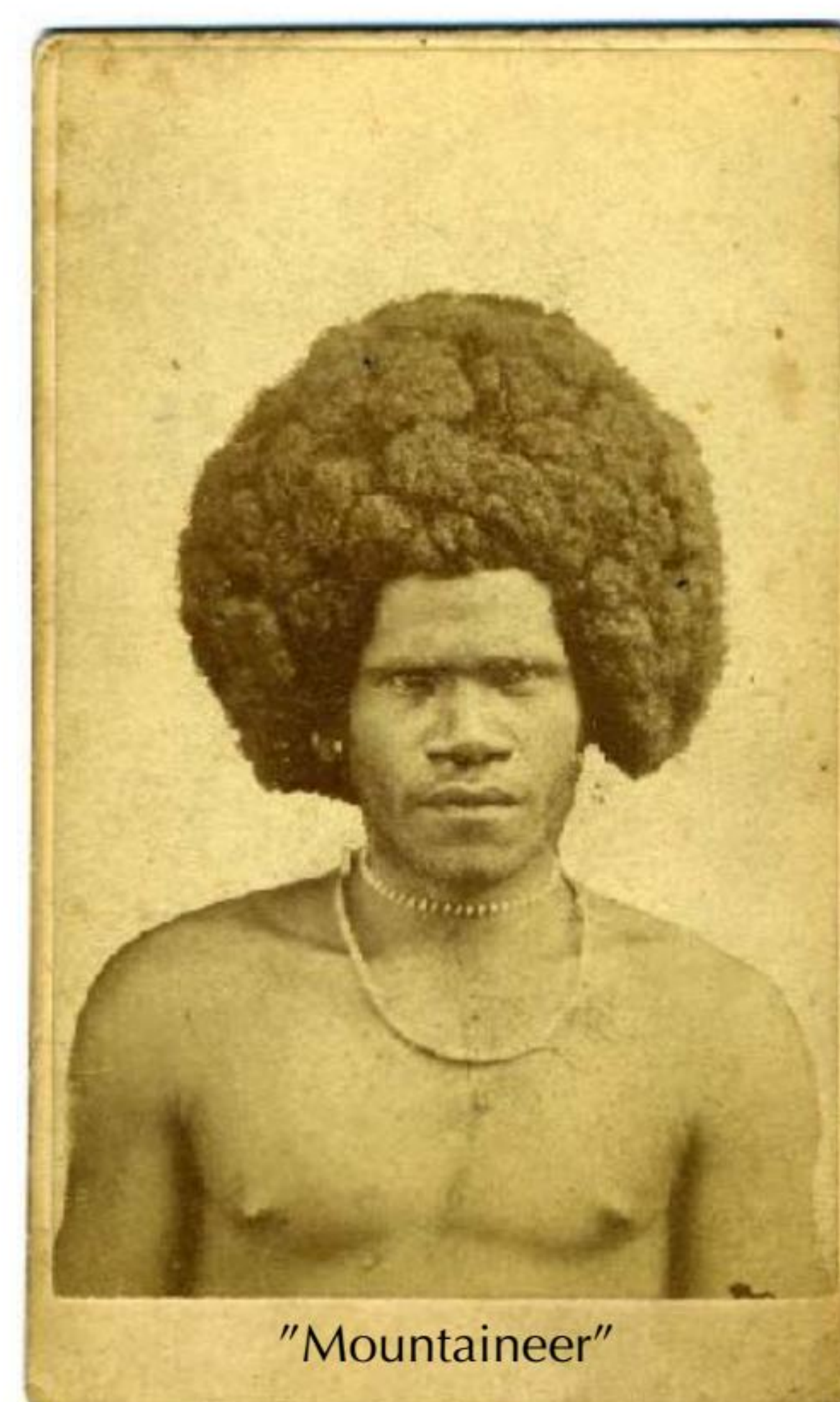
The Burns family massacre took place in 1873 following on the heels of a previous terrible misunderstanding in which two European settlers were killed by men of the Kai Colo Mountain tribes, along the Ba River on the island of Viti Levu. These horrific events stemmed from disputes about land ownership and the aggressive advance of European settlers creating homesteads far out from the established townships. This club is photographed twice by Dufty in the hands of the Burns massacre suspects.



Ratu Seru Epenisa Cakobau



Ratu Marika



"Mountaineer"

The massacre of the Burns family is very well documented from the European side with comprehensive and dramatic articles describing in detail the types and extent of wounds and the manner in which the Kai Colo warriors dispatched the bodies for consumption. The four members of the Burns family, as well as the twenty Vanuatu (then New Hebrides) plantation workers, that were killed that day are listed in these dispatches.

Following this attack Ratu Seru Cakobau, the Fijian Regent, dispatched a Fijian military detachment under European command which, in conjunction with a vigilante group of local settlers attacked the villages of the Kai Colo mountain tribes. A large number of Fijians were killed and captured with some being summarily executed and others sent off to forced labor in retaliation for the attack on the Burns family.

From the photographs here it appears that Dufty was allowed, or requisitioned, to photograph those suspected or known to be responsible for the killing of the Burns family and their employees. Dufty arranged the photo shoot with the prisoners sitting on a European chair in what appears to be his studio. The men, some with manacles are dressed in "native" attire and several hold weapons of various types. The present i ula drisa appears to be used in two images; held in the hands of the man identified as Veribacoko noted on the photos as "the murderer of Mr Burns" and in the belt of the shackled man identified as Momo recorded to have "assisted to murder twenty Tannamen" – the employees from Vanuatu. It is of interest to note that other objects are used repeatedly in several photographs : the massive root-club or Bulikia is carried by Narwaileo, Lanvisoviro, and Vernibobo; the large chiefly whale-tooth necklace or sisi is worn by Goneva, Tawasi, Lanvisoviro and Sauyaya; the split-tooth necklace or wasekaseka is worn by Veribacoko and Vernibobo; and the tabua or large whale-tooth ornament is worn by Momo and Narwaileo.

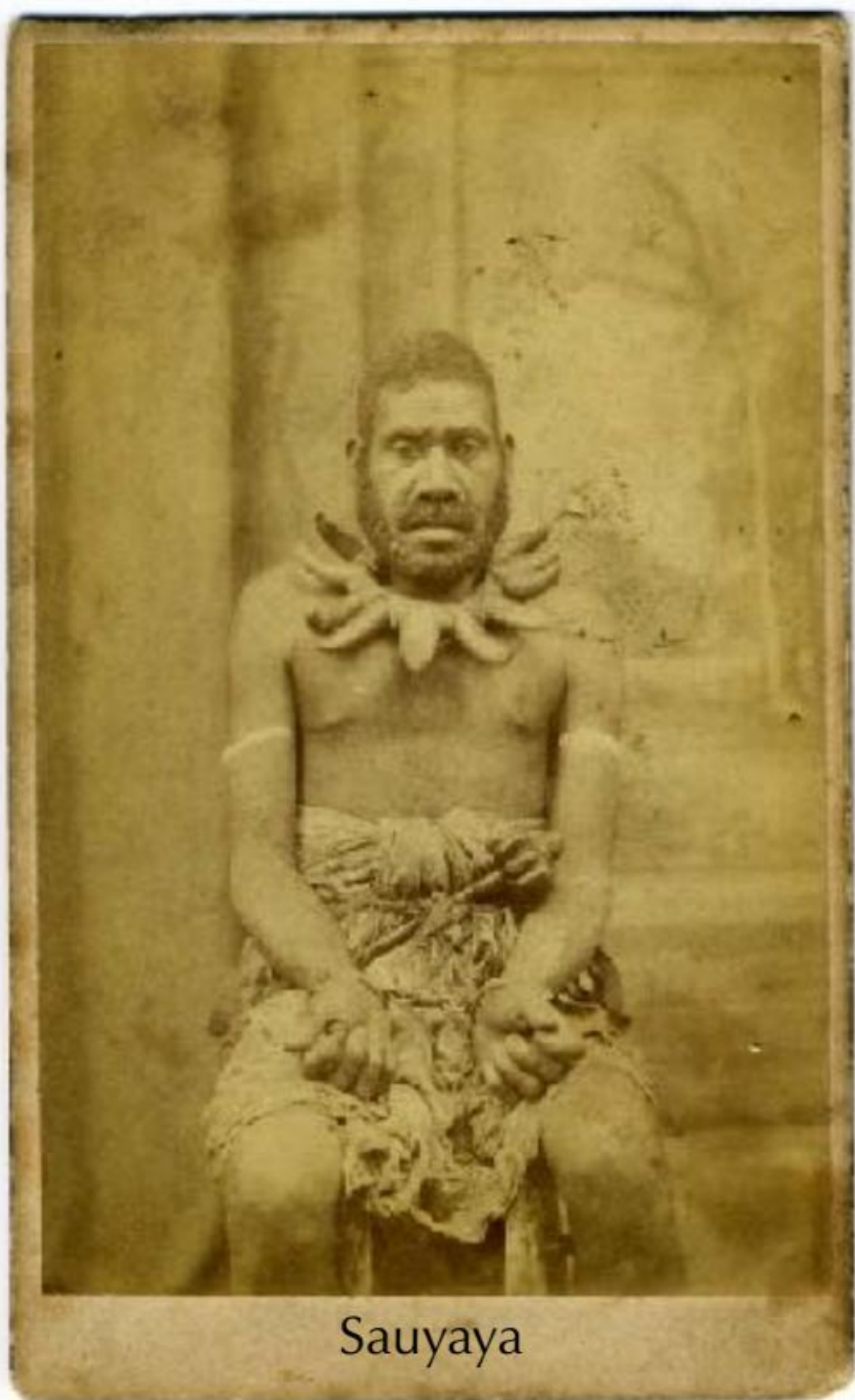
Dufty, like all the other photographers in the Pacific had a large number of "native" objects which he used as props to augment the exoticism of his photography. Considering that the i ula drisa appears in at least two of the images related to those considered to be suspects it remains unclear as whether this club was actually used in the massacre yet as the weapon was sold with the photos there is the possibility that it is one of the weapons used in the attack.

The twelve albumen carte-de-visite photographs on card by Francis Herbert Dufty circa 1873 : only eleven are reproduced in the auction catalogue - the anonymous "mountaineer" is not illustrated but is part of the collection :

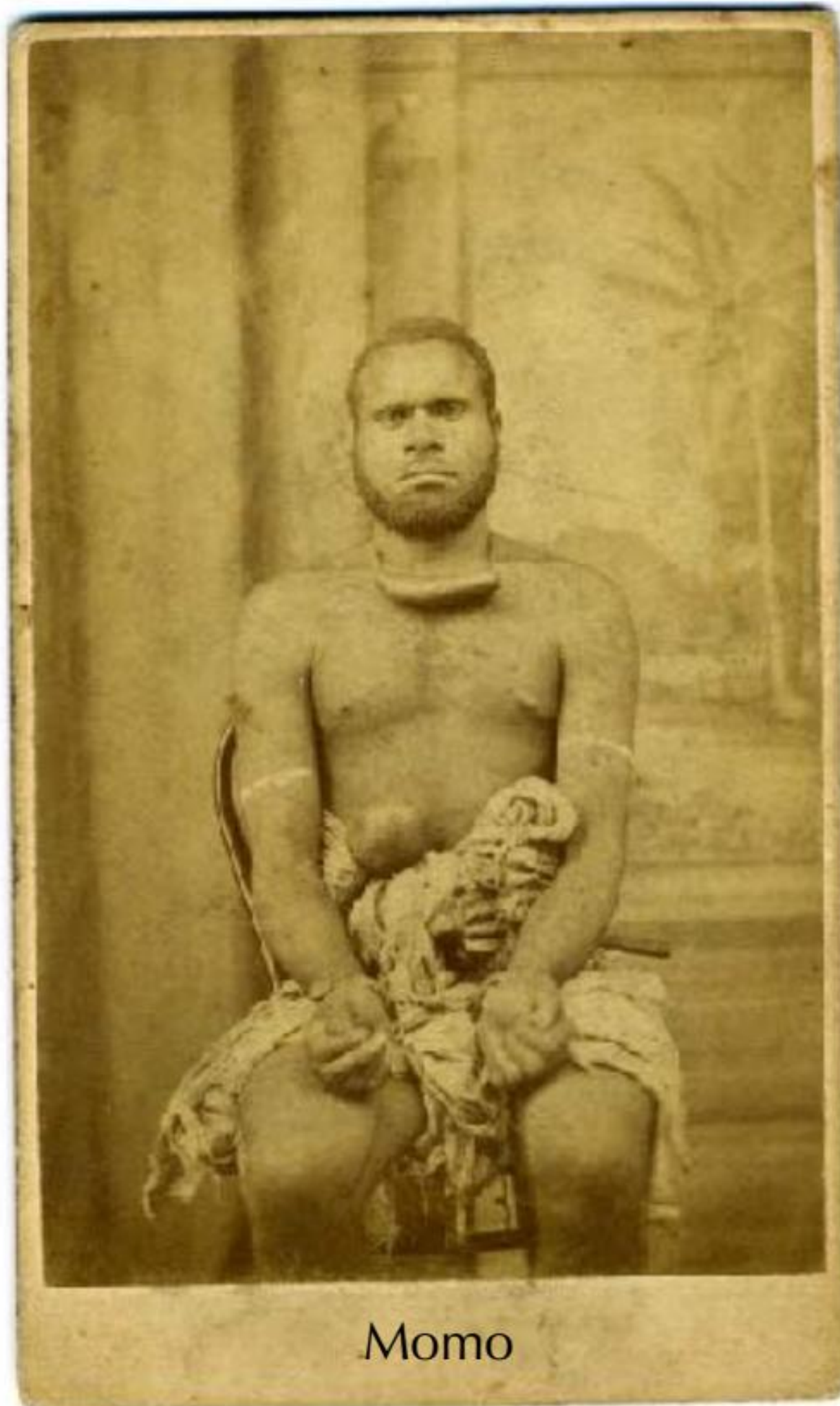
The names here are direct transcriptions from the backs of the photographs and may contain misspelling :

- Ratu Marika (*Toroca*)
"Mr. Justice Ratu Marika was the associate judge to Chief Justice Sir Charles St. Julian. Ratu Marika Toroca was also a Fijian chief from Namata, Tailevu. He was "remarkable for the profundity of his knowledge, for the perspicuity with which he could grasp a difficult question of law, and for the soundness of his opinions." (He) was an example of success in the process of civilization and was known as "the venerable magistrate"." (READING PHOTOGRAPHS IN COLONIAL HISTORY: A CASE STUDY FROM FIJI, 1872. Brigitte d'Ozouville, Strasbourg, France).
 It is not clear what role Justice Ratu Marika played in the court proceedings as I have found for the moment no trace of the proceedings related to the Burns massacre.
- Sauyaya, "one of the murderers of the Burn's family".
- Vernibobo, "assisted to kill the Burn's family".
- Lanvisoviro "killed the youngest child".
- Anonymous, "Mountaineer"
- Tawasi, "chief of the mountaineers"
- Anonymous, "The informer against those sentenced to be hung".
- Momo "assisted to murder twenty Tannamen" (with what appears to be the present Ula in his belt)
- Veribacoko "murderer of Mr. Burns" (holding what appears to be the present ula in his hands)
- Goneva "killed the eldest boy".
- Fiji King Cakobau (1815-1883) : "Ratu Seru Epenisa Cakobau (reign : 1852-1883)"
- Narwaileo "heathen priest"

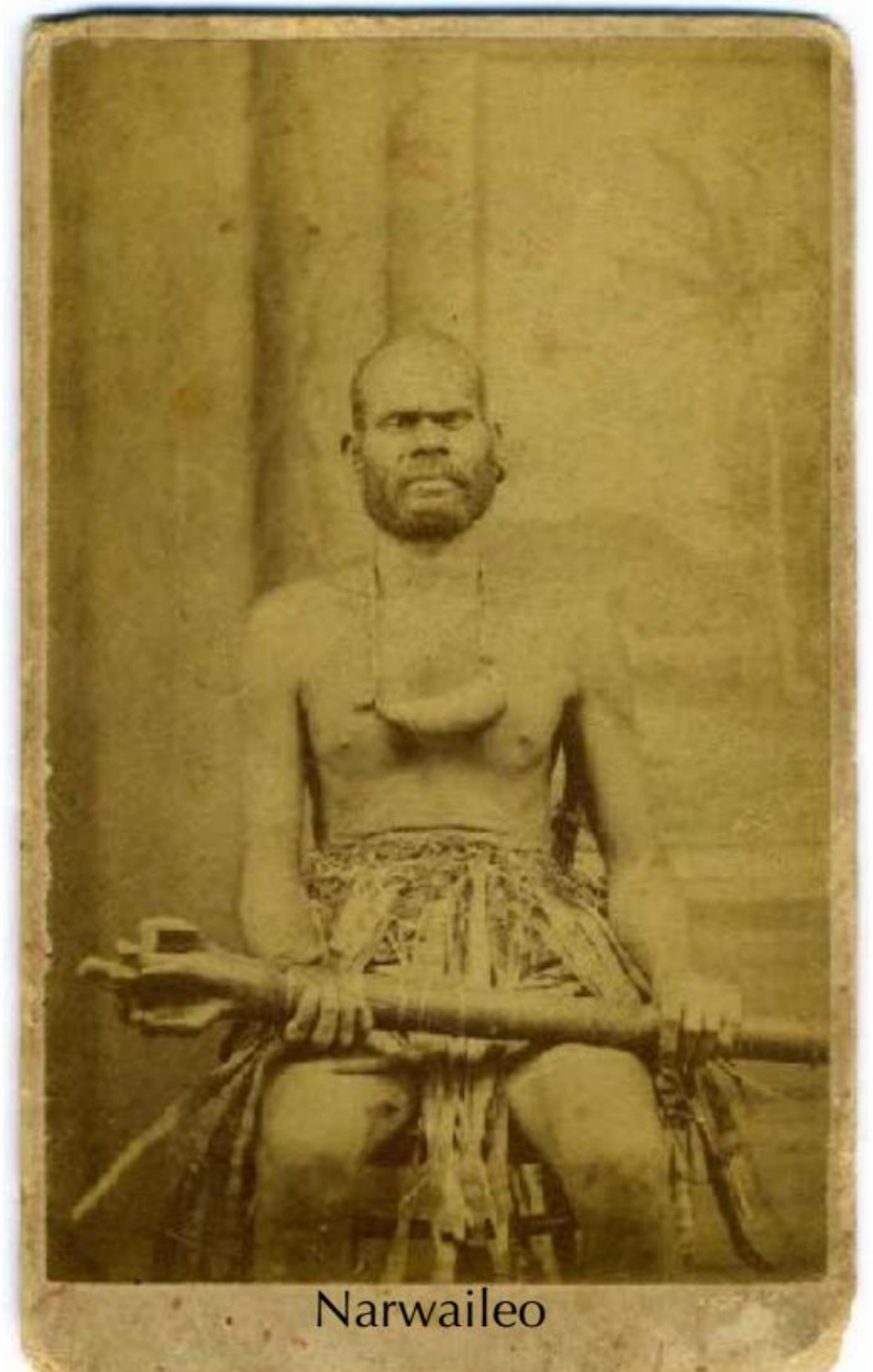
Dufty owed to the official Fiji Gazette (21 February 1874) the label of "colonial celebrity" for his photographic portraits of the mountaineers known to be the Burns family's murderers. - The infamous being popular early subjects, Dufty took this commercial opportunity to satisfy public curiosity by selling the murderers' portraits. (READING PHOTOGRAPHS IN COLONIAL HISTORY : A CASE STUDY FROM FIJI, 1872. Brigitte d'Ozouville, Strasbourg, France)



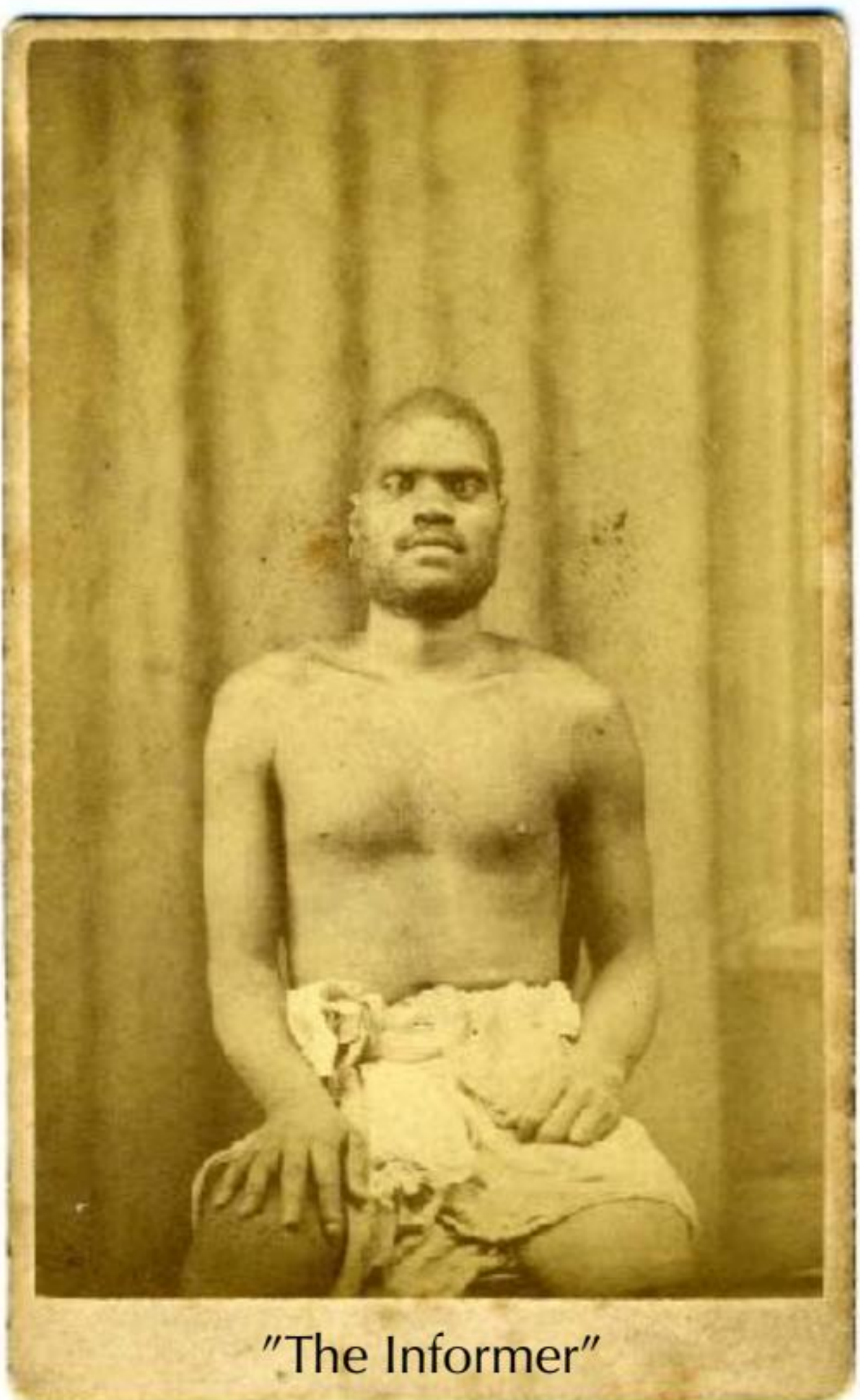
Sauyaya



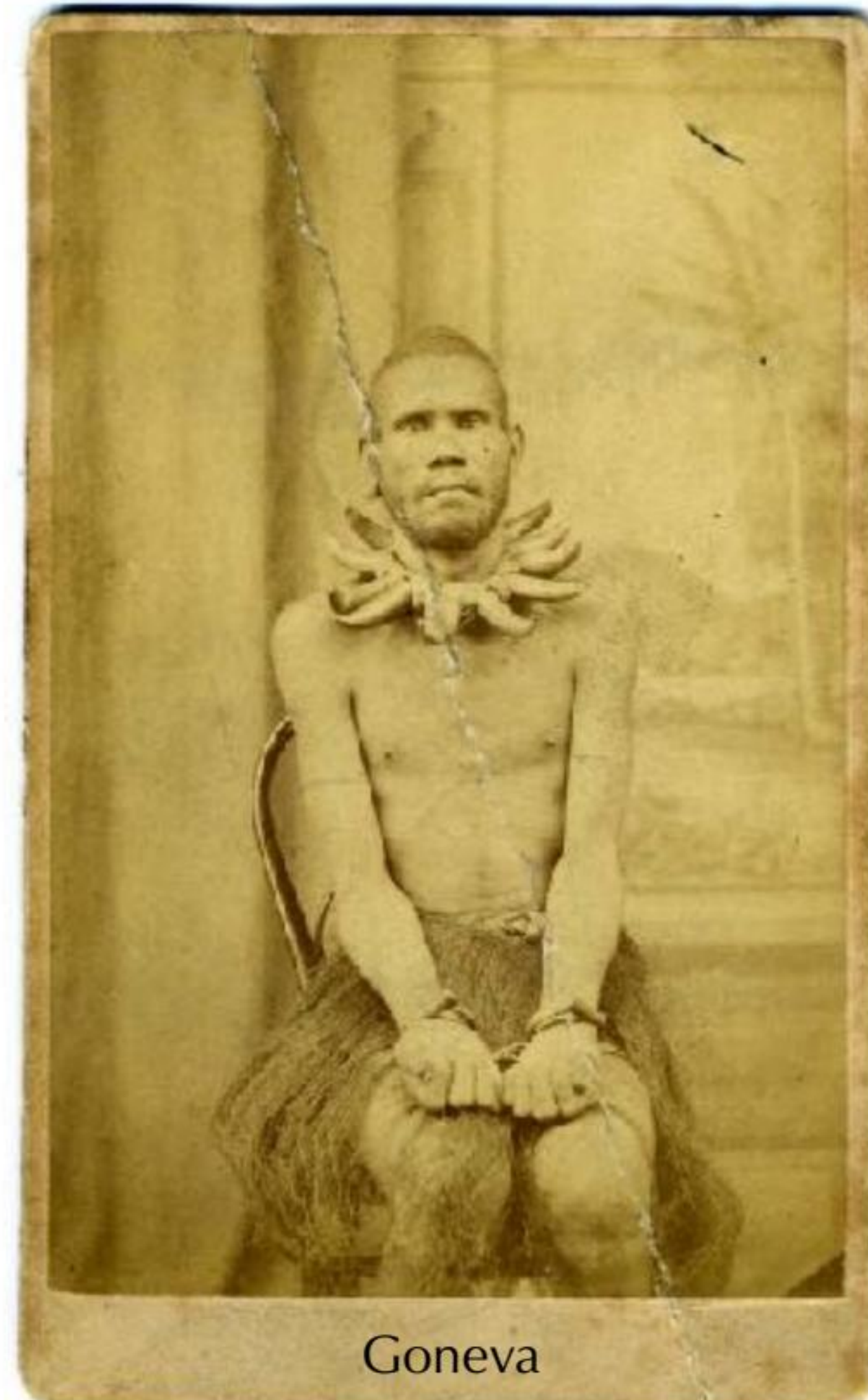
Momo



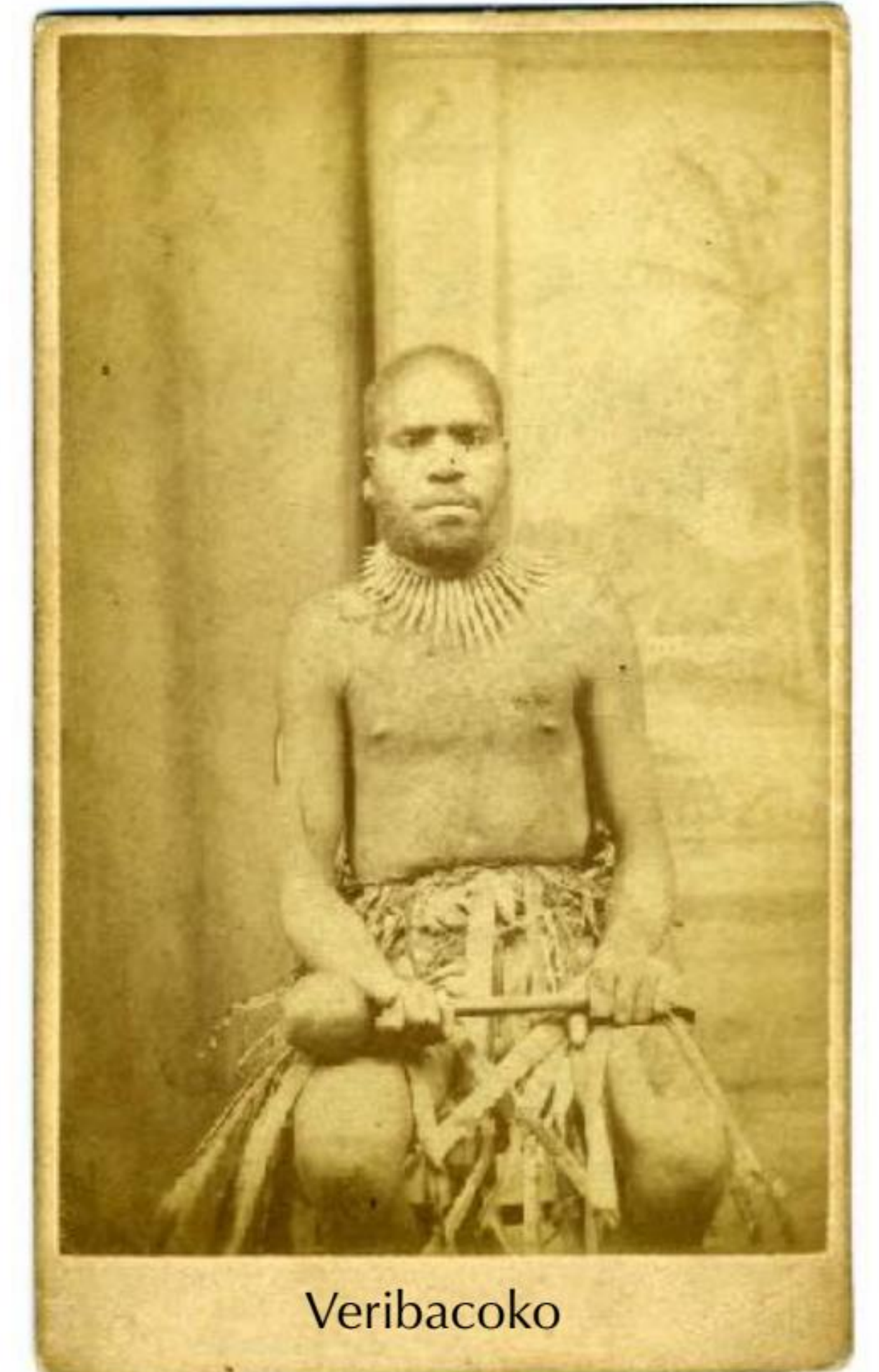
Narwaileo



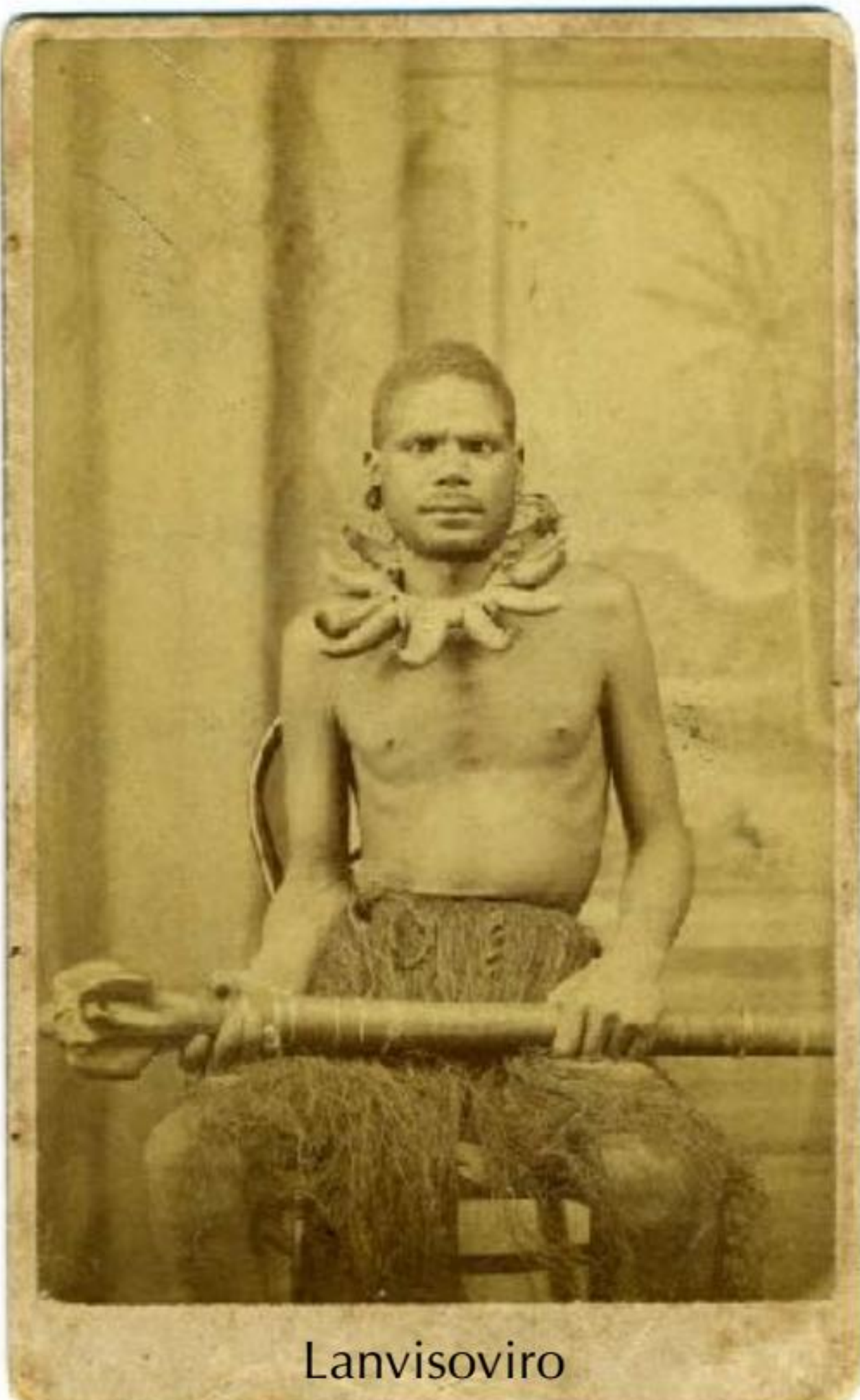
"The Informer"



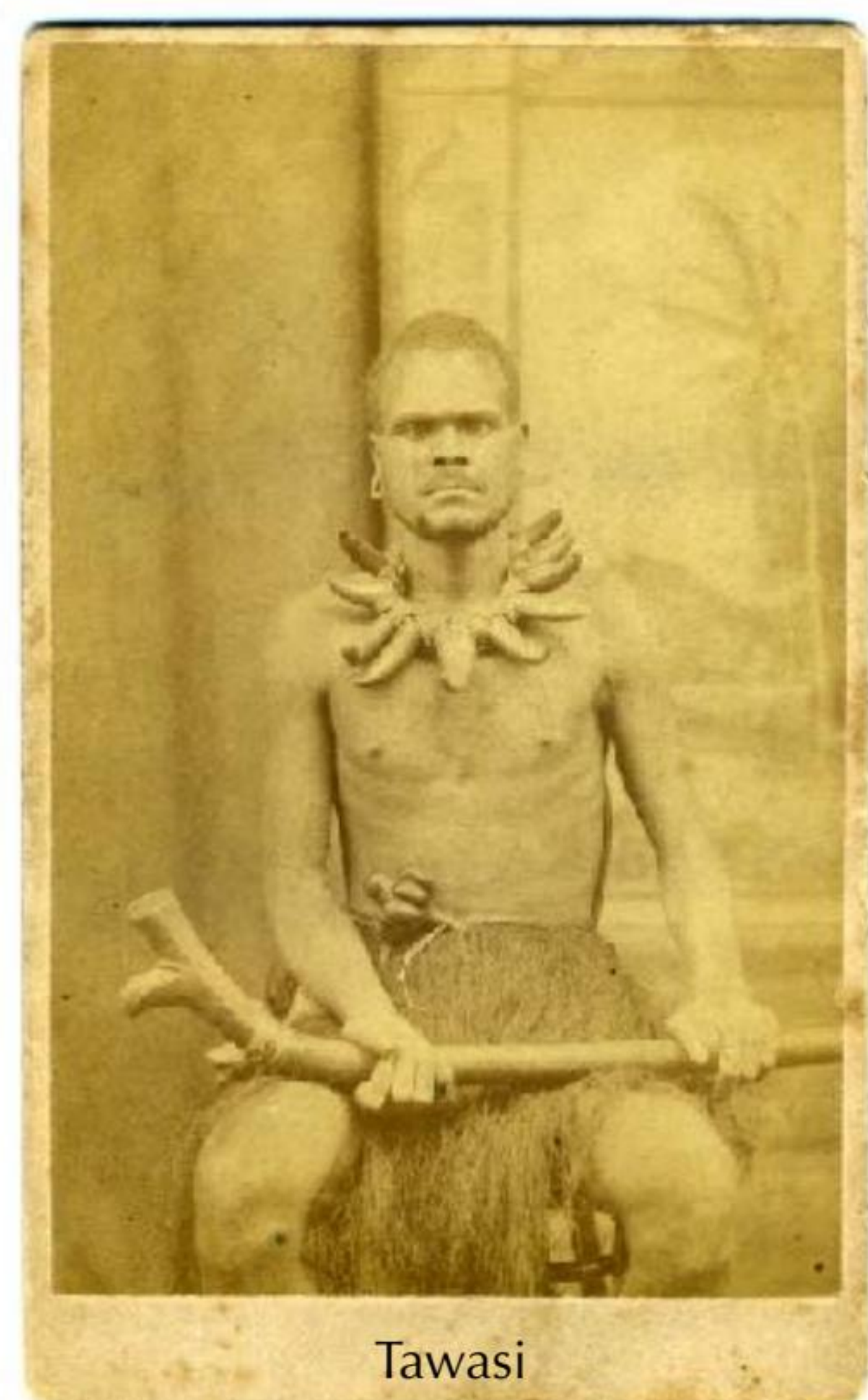
Goneva



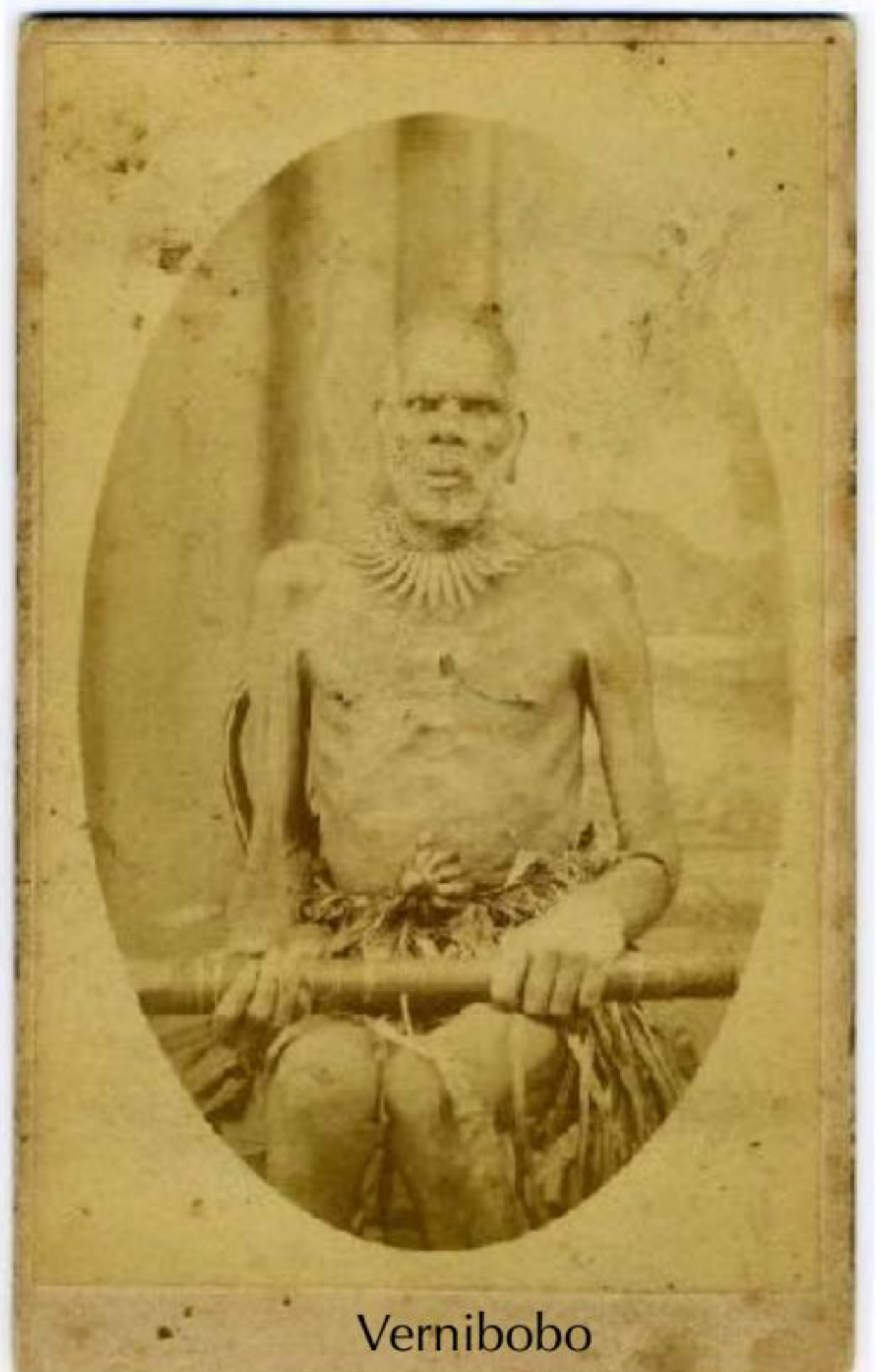
Veribacoko



Lanvisoviro



Tawasi



Vernibobo



158

Duffy, F.H. (1860-1880)
Lekuva, Fiji Islands
BURNS FAMILY MURDERERS
AND OTHERS

A group of 12 cartes-de-visite by Duffy who had a studio in Lekuva, Fiji Islands. The group includes the murderers of the Burns family and are annotated on verso as follows: "Mountaineer," "Cakobau King of the Fiji," "Saupaya Murder of the Burns Family," "Lanvisoviro killed the youngest child," "Veribobo assisted in killing the Burns family," "The Informer against those sentenced to hang," "Tuwasi Child of the Mountaineers," "Narwaliso Heathen Priest," "Veribacoko murderer of Mr. Burns," "Goneva killed the eldest boy," "Momo assisted to murder twenty Tannamen," and "Ratu Marika." Some soiling. Photographer's credit on verso.

2.5" x 4"
Est. \$3500/4000

AUCTION
HOUSE
HEINZE
& CO.



162

WAR CLUB

A verta wood war club with heavy bulbous head and slender handle that is handcarved. War club is depicted in carte-de-visite of Veribacoko. Possibly from the Fiji Islands. Circa 1860.

Provenance: John McArthur Patrick and thence by descent.

15" long
Est. \$500/600

"The following lots (photographs and ethnographical objects) are from the collection of John McArthur Patrick. Mr. Patrick was born in Glasgow, Scotland and was a merchant seaman after which he enjoyed employment in various engineering trades. The items offered here are from his stay in Australia, New Zealand and The Fiji Islands during the years 1865-1875. Most notable are the cartes-de-visite photographs annotated on the verso with descriptions of the crimes carried out by the various felons, some of them pictured in shackles. They were apparently responsible for the murder of the Burns family. Also of note are some of the weapons and the animal teeth necklaces of which two are pictured in the photographs. Mr. Patrick was discharged from his ship, "The Glenlora" at Auckland in July of 1875. The Glenlora was a 764-ton ship that made 27 trips to New Zealand and Australia for the firm of Shaw Savill & Albion. The collection of material was brought to Canada in the late 1800's and has been with the family ever since. This is a truly unique collection of artifacts and photographs." Auction House Heinze & Co. Toronto, Canada. (To be auctioned on Tuesday October 3, 2006.).







I ULA DRISA a very fine, functional, short throwing-club with a rounded head and engraved grip.

Fiji, Polynesia

Ironwood (*casuarina equisetifolia*) with a superb patina of age and usage.

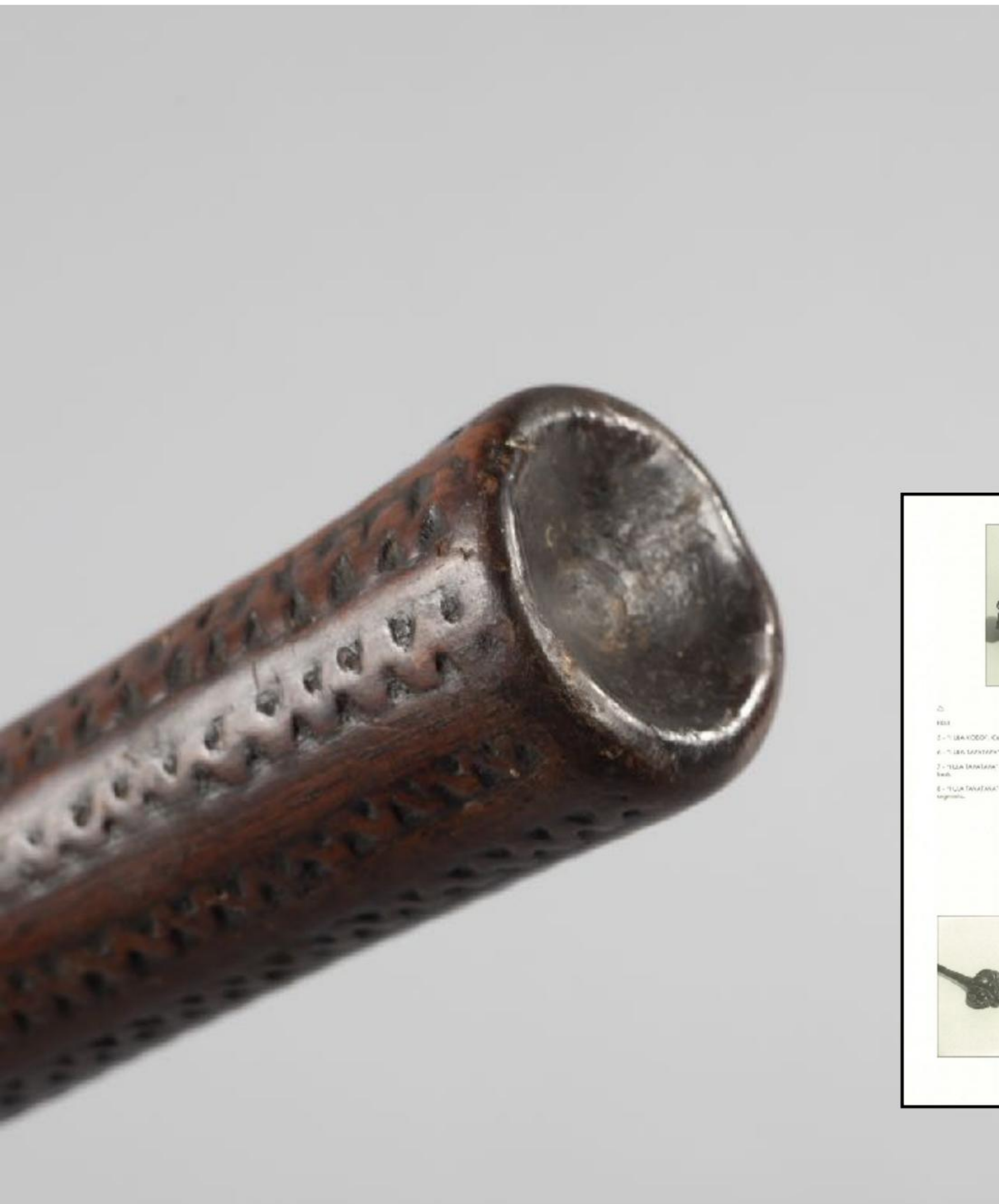
41 x 10 cm

XVIII/XIXth century

Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'Océanie. Galerie Meyer – Oceanic Art, 1989, p. 10, fig. 3.

Meyer, Anthony JP : OCEANIC ART / OZEANISCHE KUNST / ART OCEANIEN. Könemann Verlag, Cologne, 1995, p. 472, fig. 545.





Galerie Meyer – Oceanic Art, 1989, p. 11, fig. 8.





20

1833

2 - "ULA KOEDU" : Cette pièce, indissociable de l'ensemble des ULA, est destinée à servir de cible.

4 - "ULA KAPATAPA" : Cette pièce est destinée à servir de cible pour les enfants, elle est faite de bois dur et est très résistante.

7 - "ULA KAWAKAWA" : Cette pièce est destinée à servir de cible pour les adultes, elle est faite de bois dur et est très résistante.

8 - "ULA TAVATAVA" : Cette pièce est destinée à servir de cible pour les adultes, elle est faite de bois dur et est très résistante.



21

9 - "ULA KAWAKAWA" : Cette pièce est destinée à servir de cible pour les adultes, elle est faite de bois dur et est très résistante.

21

I ULA TAVATAVA, a very fine, functional, short throwing-club with a gadrooned or lobed (segmented) head and engraved grip. The weapon is inlaid with 26 shell beads (12 remaining) Fiji, Polynesia

Ironwood (casuarina equisetifolia) with a superb patina of age and usage.

18th/19th century

43,5 x 9 cm

A white paint inscription on the haft : N° 71

Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE. Galerie Meyer – Oceanic Art, 1989, p. 11, fig. 9.









I ULA TAVATAVA, a very fine, functional, short throwing-club with a gadrooned or lobed (segmented) head and engraved grip. On this example the segments of the head are carved in a freer manner with the artist simply rounding off the main roots to form the lobes.

Fiji, Polynesia

Ironwood (*casuarina equisetifolia*) with a superb patina of age and use.

43,2 x 11,5 cm

XVIIIth/XIXth century

Ex coll. : Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.





I ULA TAVATAVA, a very fine, functional, short throwing-club with a gadrooned or lobed (segmented) head and engraved grip.
Fiji, Polynesia
Ironwood (*casuarina equisetifolia*) with a superb patina of age and use.
40,2 x 10 cm
XVIIIth/XIXth century
Private collection, France











I ULA TAVATAVA, with 186 kill marks on the shaft. a very fine, functional, short throwing-club with a gadrooned or lobed (segmented) head and engraved grip.

Fiji, Polynesia

Ironwood (*casuarina equisetifolia*) with a superb patina of age and usage.

XVIIIth/XIXth century

46,5 cm.

Ex coll. : Norman Hurst, Cambridge, USA, N° NH-1127 04-0.

A throwing-club, or I ULA TAVATAVA, with 186 kill marks on the shaft. The death tally is grouped in eighteen sections of 10 each and one of 6. The dome-tipped head is segmented into 28 large lobes edged with a ring of smaller studs to both sides. The grip is incised with fine geometric motifs thought to represent the stylized woven motifs of fiber mats, and the butt is recessed.

The superb quality of the club indicates that it was commissioned for a very important person, a chief or priest – and in any case, a warrior of great renown and skill. The short throwing-club, or ula, was the favored weapon of the Fijian warrior. Two or three clubs of different shapes were often worn thrust through his belt or sash. They were used not only as a bludgeon but most often they were hurled with great accuracy at the enemy from a distance of 10 to 20 meters. The intent was to knock down the opponent and then finish him off with a larger, two-handed war-club. The quantity of kill-marks is most unusual for a single weapon – possibly it is a grand total of the entire tally of the warrior up to the day the club was taken from him. According to Fergus Clunie (2003: 95), “[a] tally of the kills made with a club was often kept by means of nicks or notches on the head or handle, by boring small holes in the shaft, another common method being to inlay a tooth from each victim in the club's head.”
Ref .: Clunie, Fergus. *Fijian Weapons & Warfare*. Suva: Fiji Museum, 2003.

Norman Hurst was a renowned dealer of Tribal, Asian and Ancient art based in Cambridge Massachusetts. His personal preference was Polynesian art and moreover the superbly balanced and patinated “ethnographic” objects such as clubs, headrests, fishhooks, bowls etc. He had lovingly installed his marvelous and extensive Fijian collection in the WC of his appartement above the gallery on Mount Auburn Street. Visitors usually spent very long periods of time in this small intimate space enjoying the display of museum quality Fijian art works such as this club.



Norman Paul Hurst
1944-2011



I ULA TAVATAVA, a very fine, functional, short throwing-club with a gadrooned or lobed (segmented) head and engraved grip inlayed with 6 round segments of whale-tooth (4 remain).

Fiji, Polynesia

Ironwood (*casuarina equisetifolia*), Sperm whale tooth (*Physeter catodon*) with a superb patina of age and usage.

39,8 x 11 cm

XVIIIth/XIXth century

The inclusion of carved sections of whale-tooth indicates that the club here belonged to someone of great importance and that the club had a personal prestige and an identity of its own. Clubs as we now know were not only weapons of warfare – they were indicators of rank, origin, power, prowess, and prestige. The club itself was often named and identified as a spiritual, possibly even a living entity. The apparent simplicity and even rusticity here must not be misconstrued. This is a powerful weapon, belonging to an eminent person, who embellished it with the ivory plugs probably in remembrance of either past victims or events for all to see and recognize.



I ULA DRISA, a throwing-club with a ball head, and a human tooth inserted into one of the natural crevices of the head. The human teeth that were inlaid into clubs were either taken from the enemy or in some cases were from a revered ancestor.

Fiji, Polynesia.

Wood (*Casuarina equisetifolia*) and human tooth.

41 x 10,5 x 9,7 cm.

XIXth century.

Ex Private collection, France.











A similar Cali with identical cutouts in the British Museum collection (Oc,St.839), photographed here by Stephen Thompson (1830-1893) before 1872 as part of the collection formed by Henry Christy (1810-1865).

A massive, elegant and rare model of war-club named Cali (Sali being either the smaller type with lateral panels carved in a "cobblestone" style or simply a local linguistic variation). These are often described by early explorers as a "Gunstock" club. It is sometimes said that the spur, which here is superbly modeled represents the open mouth of a snake like the Gata war-club, but in principle it is the representation of the clawed flower of a plant of the Musa family, a banana tree called Sali. This example with the two openings cut through is very rare. The two hourglass-shaped openings recall the settings and locations for oars or qara ni sua, cut out of the edge of the hull of the ocean-going canoes. Several elements here add to the quality of this prestigious weapon intended for a warrior of very high rank. First of all, there is the extraordinary dark color and patina of the wood – a glossy black. The incised decoration on the "striking" part is a wonderful and meticulous "paving" divided into three sections with strips of zigzag at the level of the hour-glass openings and framed in the same manner. The marvelous movement and smooth lines of the club make this a work of the greatest perfection of style and manufacture - it is definitely a weapon of distinction !

Fiji Islands, Polynesia
 Ironwood (*Casuarina equisetifolia*)
 XVIIIth/XIXth century
 112 x 31.7 cm
 Ex coll. : Anthony JP Meyer
 Ex Galerie Meyer - Oceanic Art, Paris
 Collection Regina & Sydney Hecker, Los Altos Hills.
 Exh. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE. Galerie Meyer – Oceanic Art, 1989, p. 20, fig. 21.
 Pub. : Meyer, Anthony JP : OCEANIC ART / OZEANISCHE KUNST / ART OCEANIEN. Könemann Verlag, Cologne, 1995, p. 473, fig. 546

See another example collected during the second voyage of Dumont d'Urville in 1838 in the collections of the Musée du Quai Branly-Jacques Chirac, Paris N° 72.53.455.





A very fine and rare example of a Cali or Sali type war-club incorporating a large number of inlays of various types and materials into the carved and incised decor. The two lateral panels of the "blade" are deeply carved with a "cobblestone" decor thus offering the possibility of it being a Sali. The entire club is divided into equal sections by 18 double bands of zigzag. The grip is beautifully incised with 3 sections of zigzag motifs. The inlays which recall either victims or events are composed of drilled shell beads, sections of shell, and human teeth.

Fiji Islands, Polynesia

Ironwood (*Casuarina equisetifolia*), shell, and human tooth.

106,6 x 24,2 cm

XVIIIth/XIXth century

Ex coll. : John & Marcia Friede, Rye, NY

Ex Norman Hurst, Hurst & Hurst Gallery, Cambridge, Mass. (exhibited 1985)

Ex coll. : Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.

Exh. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE. Galerie Meyer – Oceanic Art, 1989, p. 29, fig. 33.







A meke is a traditional Fiji dance. The dance is meant to symbolize the ancient warriors of the village. The male wear skirts made from vau, thin strips of the trunk of the vau tree. They also decorated their faces with a black paste made from charcoal and coconut oil. Their wrists and ankles are decorated with leaves tied together to form bracelets. LT. H. Stockley, Voyage of HMS Ophir, 25 August 1902. Stockley was a Lieutenant in the Royal Marine Light Infantry and sailed with the military contingent on H.M.S. Ophir with the Duke and Duchess of Cornwall and York (the future King George V and Queen Mary) during the Royal tour of the Empire in 1901/1902.

A very fine and unusual model of a Cali type dance-club. It is devoid of incised surface decor yet superbly proportioned and finished. The two lateral panels of the "blade" are separated each by a long raised ridge pierced 8 times and the "cutting" edge of the club is deeply serrated and pierced with 7 holes. The front of the "blade" over the extended spur is carved with a raised crest that extends only half the length of the section and which is pierced 3 times. War-clubs were of course used in dances and celebrations; however, throughout the Pacific Islands many of the cultures also created effigies of their weapons which were reserved exclusively for dances and pageantry. These dance-related clubs, wands and batons were often carved of a lighter wood and highly decorated. The unusual form of this club with the provision for attachments points towards it being produced for ceremonial use only.

Fiji Islands, Polynesia

Hard wood

108 x 26 cm

XIXth century

Coll. Michel Thieme, Amsterdam







A very fine Gata or "gunstock" war-club. Gata means snake in Fijian and refers to the spur representing the open mouth of the serpent. Contrary to the Cali or Sali (Tebetebe) which has a "cutting" edge the Gata, although of the same basic format, is rounded in section and delivers a crushing blow. The present example is of the finest quality and beautifully decorated with its "skin" of incised decor. The rounded striking section, which is the inside of the curve, is scraped and reworked to represent the bark of a tree. This style of decoration, reminiscent of Chinese and Japanese woodwork and the philosophically oriented Asian admiration of nature, requires long and patient attention to the growing tree. Like the curved and spiked totokia, the Gata and Cali require trees that are grown for the purpose of their manufacture. These weapons require remarkable artistic manipulation and attention. Here it is interesting to note the manner in which the club is decorated with the panels of zigzag carving covering the outside of the curveball the way up, over and beyond the extended spur to the top of the club. The grip is also magnificently decorated with the same motifs.

Fiji Islands, Polynesia

Ironwood (*Casuarina equisetifolia*) with a beautiful patina of age and use.

99,6 x 15,3 cm

XVIIIth/XIXth century

Ex coll. : Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.











A rare and elegant dance-club known as Gugu or Tivitivi. These are sometimes, mistakenly, called lotus-clubs or axe-bit clubs. Actually the design of the head represents the butterflyfish or Tivitivi (*Chaetodontidae*), which is a marine species. These clubs are considered to originate in the interior of Viti Levu amongst the Mountain tribes with little contact to the ocean and Steven Hooper describes the Butterflyfish as a fresh water species. However, Andrew Ross Gordon in his thesis of Fijian Marine Biology in 2013 reports that the tivitivi is effectively the butterflyfish which lives in the ocean reefs, he also describes the gugu as a pufferfish which has no known relation to this type of club. It seems thus that more work needs to be done on this type of object in order to define the typology correctly.

Viti Levu Island (?), Fiji Islands, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

86.4 cm

XIXth century or earlier

Provenance :

Ex Patrick Mestdagh, Brussels

Ex coll. Lady Victoria de Rothschild (1949-2021), London

See a very similar example in the Minneapolis Institute of Art 2004.29.1.









A magnificent and remarkably massive war-hammer with a central spike called Totokia. These are extremely specialized weapons demanding not only extensive training and ability on the part of the warrior but also a tremendous amount of work to prepare the tree from which the club is to be manufactured. This curved battle hammer with its single long spike and knobby head at the end of a bent haft cannot be made by simply cutting out the form from a block of wood as it will break at the curve due to the inherent structure of the block of wood. Thus, to make a totokia one must prepare for generations in advance. First it is necessary to train the tree from the very earliest moments of growth so that it curves to one side and continues to grow in that position. The trunk must be tutored like a Japanese bonsai. The tutoring takes place over the time needed for the tree to grow to sufficient size. Casuarina trees grow very quickly in favorable conditions with an average growth rate of 2 meters per year during the first period which subsequently slows. The tree, which has a life span of 40 to 50 years, reaches a height of 7 to 8 meters and a diameter of 5 to 7 cm in about 4 years time. So, we can presume that for the tree to reach the suitable size from which to make the massive totokia in this exhibition it would take 10 maybe 20 or more years of growth and care. One last remark about the totokia is that the knobbed or studded and spiked head is carved from the root-ball of the tree and the central spike is actually the tap root which has to be cared for as well so that it grows long and straight.

Fiji Islands, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

91,4 cm

XIXth century or earlier

Provenance : Lynda Cunningham, New York

Coll. Patrick Mestdagh, Brussels



'Feejee hair-dressing; from one Tanoa's younger sons, Octr 7th 1849'

By Admiral Sir Edward Gennys Fanshawe, 1849

"Tanoa (Tanoa Visawaka, d. 1852) was the elderly Paramount Chief of Bau at the time of Fanshawe's visit, his eldest son Thakombau (see PAI4636) largely acting in his place. The unnamed younger son shown here is described in Fanshawe's journal: "We landed [probably on 1 October] close to Tanoa's house, and were first greeted by one of his younger sons, a remarkably fine young savage, with his face and body streaming with a red dye with which he had been soaking his bushy hair preparatory to its being dressed Fiji fashion. (I saw him some days afterwards, and his hair, which projected about four inches on all sides, had as smooth and globular a surface as if carved in wood; it was all red except a sort of moulding round the front which was jet black.)" (Fanshawe [1904], p. 231). This drawing appears to record the second meeting. © National Maritime Museum, Greenwich, London, Object: PAI4635.







A fine early war-hammer with a central spike called Ituki. These differ from the Totokia by having a short thick spike and a less massive and ornate head with fewer rows of surrounding spikes. The Ituki is considered to be older than the Totokia as the type was collected on the Cook voyages. Fiji Islands, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

96 x 21 cm

XIXth century or earlier

Provenance :

Ex private collection, Belgium

Coll. Michel Thieme

A superb war-club of the Vunikau (root-club) type often called Dromudromu in the literature. The roots are cut short and polished down to form rounded protrusions randomly placed around the head of the shaft. There are seven human molar teeth, six of which are inset into lateral knobs and the massive seventh tooth is inlaid into the tip of the weapon. These teeth are possibly those of the warriors victims, but they can also be those of revered ancestors inlaid here to supply their strength and spiritual assistance. The butt is inlaid with two very finely carved whale-tooth stars (one with five points and one with six points). The grip is carefully bound with both sinnet (braided coconut fiber rope) and European string. I acquired this club in the very early 1980's at one of the London auction houses. In the early days clubs were sold in large bundles of ten or more wrapped together with cord and I remember that these were displayed under the tables as if of no distinct interest. Many discoveries were made in those group offerings.

Fiji Islands, Polynesia.

Ironwood (*Casuarina equisetifolia*), sperm-whale tooth (*physeter catodon*), human teeth, coconut fiber with European string and a fine patina of age and use..

120.8 cm.

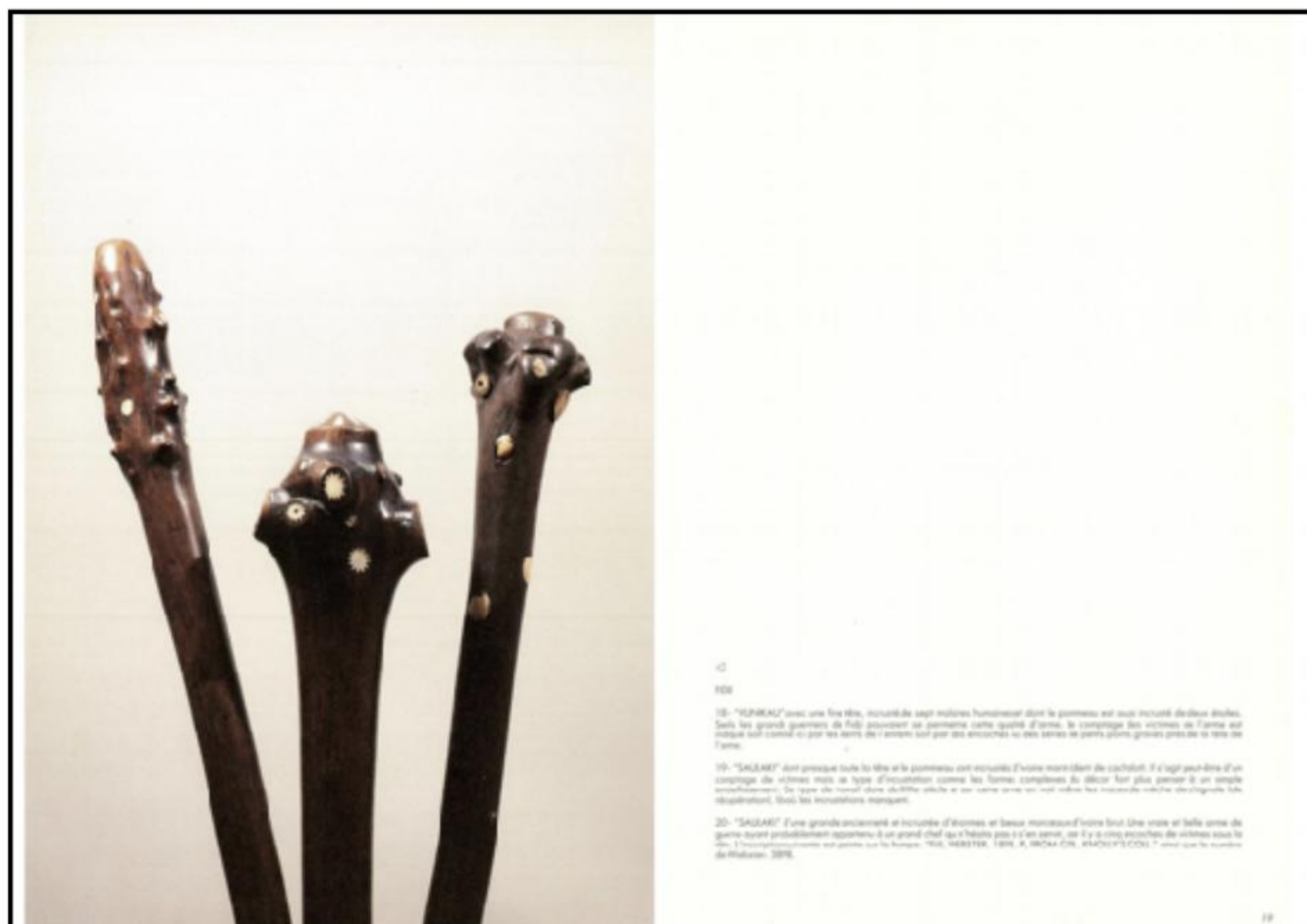
XVIIIth/XIXth century.

Ex coll.: Anthony JP Meyer.

Pub.: CASSE-TÊTE : ARMES ET ARMEMENTS DE L'Océanie. Exhibition catalogue, Gal. Meyer, Paris, 1989, pages 18/19, N° 18.

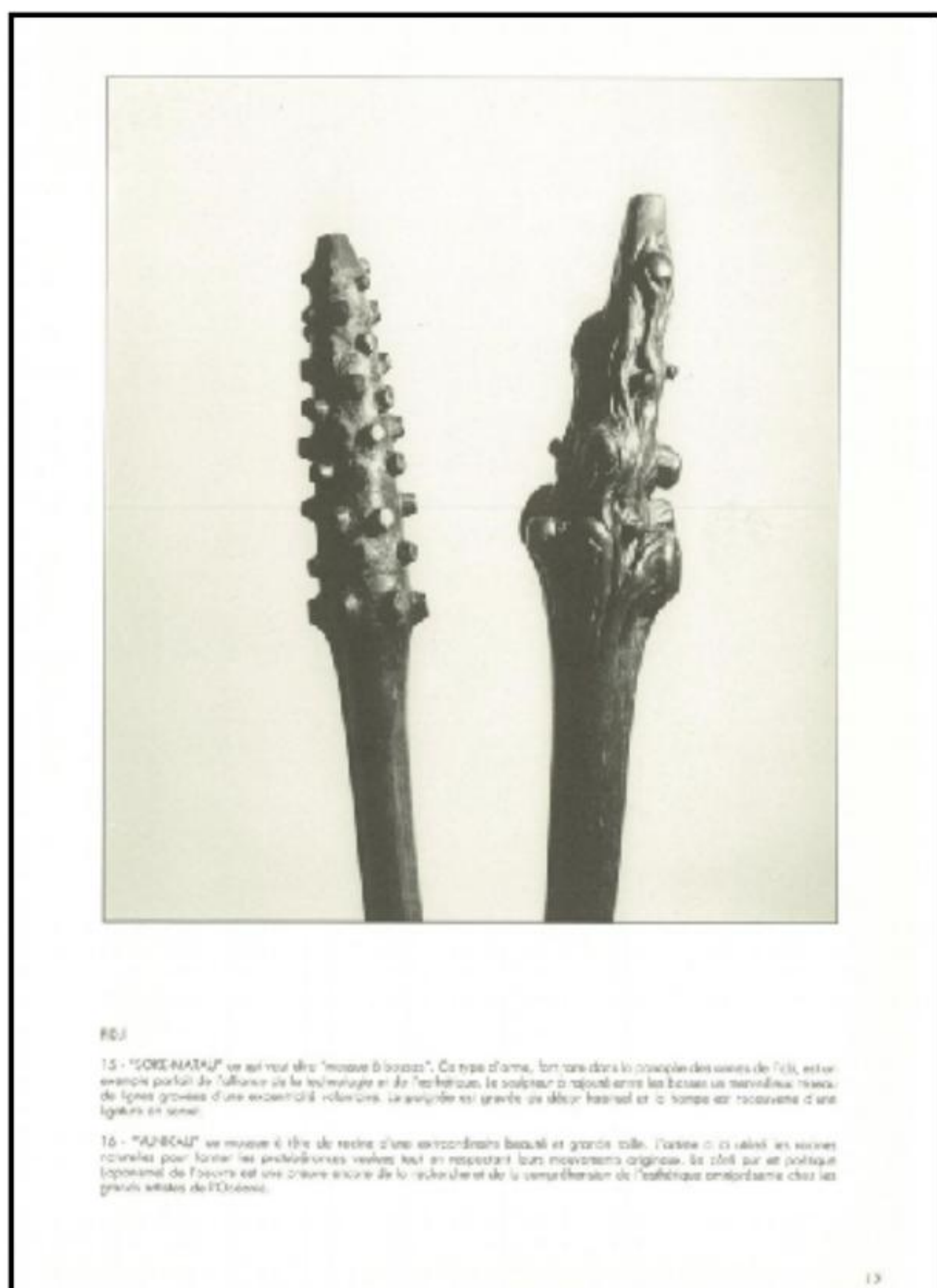












An incredibly massive and beautifully proportioned Vunikau (root-club). The roots here are cut short and polished down to form rounded protrusions while the artist worked with the natural movements of the wood to create a flowing "watered" pattern. Here again one can see that the artist communed with nature to achieve a remarkable balance between the necessity of the function and the pure beauty of the object. The only tangible human touch is the carefully incised decoration on the grip.

Fiji Islands, Polynesia.
 Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.
 120.8 cm.
 XVIIIth/XIXth century.
 Ex coll.: Anthony JP Meyer.
 Pub.: CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE. Exhibition catalogue, Gal. Meyer, Paris, 1989, page 15, N° 16.



A very fine and rare Bulibuli war-club. The domed head is deeply carved out by the artist to create fifty-two raised flattened knobs. Just below the head and descending along the shaft are rows of incised dots organized into two groups : two longer rows with thirty-eight dots and four short rows of sixty-three dots. These are probably tally markings related to the passage of time related to ceremonies and feasts. the Fijians note the passing of ritual periods in nights. The grip is beautifully engraved with the typical zigzag motif.

Fiji Islands, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

118 cm.

XVIIIth/XIXth century.

Ex Patrick Mestdagh, Brussels

Ex coll. Lady Victoria de Rothschild (1949-2021), London





Two Fijian warriors, one with a Bulilbuli and the other with a Kiakavo dance-club. Burton Brothers, Dunedin.



An exceptionally large Bowai (Povai, Gadi), a pole-club of unusual length and weight. The butt is deeply recessed and the rim is decorated with three concentric engraved rings. As there is no decoration other than the concave lodging in the butt I can only speculate as to whether it was once inlaid with a whale-ivory ornament, or better yet , is it a minute drinking cup for a special sip of yaqona (kava - the intoxicating sacred beverage made from the *Piper methysticum* plant) taken before going into battle ?
Fiji, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

126 x 6 cm.

XIXth century.







A very long and simple pole-club, possibly an enlarged Bowai (Povai, Gadi). These are said to be chiefly walking sticks used notable by the mountain tribes; however, I have no information to confirm this information. The grip is unusually long and finely carved with the classical zigzag motifs. While reminiscent of the Samoan chiefly orators staff the ornamentation here is definitely of Fijian style. Fiji, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

151 cm.

XIXth century.

One other example is in the British Museum inv. N° Oc.66 formally in the Henry Christy collection, but without further collection data.





A very rare, and early chiefly, or priestly, fighting spear called saisai soni with five prongs. The long points are carefully bound together onto the haft with a complexe binding of thick braided coconut fiber rope or sinnet. Most of the saisai soni spears have only two, three or four points so this example with five is most unusual.

Fiji, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use.

207 cm.

XIXth century.

Collection Anthony JP Meyer

Pub.: CASSE-TÊTE : ARMES ET ARMEMENTS DE L'OCÉANIE.

Exhibition catalogue, Gal. Meyer, Paris, 1989, pages 42/43, N° 62.

See another example in the collection of James Hooper inv. N° 915 and the one in the British Museum collection, photographed here by Stephen Thompson (1830-1893) before 1872 as part of the collection formed by Henry Christy (1810-1865).

Tonga



A rare form of throwing-club with the head carved as a series of cut-off stalks forming a conical top. The shaft and handle are plain and undecorated. The striking head resembles the top of a pandanus palm-tree when all the fronds have been cut off. Most often Tongan and Fijian club forms are based on natural shapes and forms that are imitated with a high degree of stylization and a qualitative level reminiscent of early Japanese wood and root worked objects or Chinese philosopher stones. In the present case this club used for throwing short distances (and in hand-to-hand combat) is superbly rendered with a remarkably refined simplicity and elegance.

Tonga or Fiji, Polynesia.

Ironwood (*casuarina esquitifolia*).

48 cm.

XIXth century or earlier with a fine patina of wear and age, minor chips of a later period to the shaft on reverse.

Ex collection André & Truus Mouton, Amsterdam.

"André was a welder at a shipyard. He later appeared in the film "Et si Rembrandt était protestant ?" by Claude Vajda. He and his wife collected tribal jewelry, Ibedji and things out of the ordinary they happened to like. He was an old school socialist with great knowledge of the arts and literature. He amazed everybody with his way of explaining politics, controversial exhibitions or discussions about behavior of dealers/collectors. In short, a great man who was not born on the sunny side of the street, but did not suffer because of that". Mouton acquired most of his pieces from galleries Lemaire, Khepri, & from Loed van Bussel in Amsterdam in the 1960/70's. (Personal communication : Loed van Bussel, 2014).

See two other examples collected by Edmond de Ginoux de la Coche between 1843 and 1850 in the collection of the Musée des Explorations du Monde, Cannes N° 2008.0.233 & 2013.0.46 ; another in the Musée du Quai Branly-Jacques Chirac N° 71.1917.1.103 D, another in the W.O. Oldman collection 614c. PL. 55, and yet another in the collection of Alexandre Bernand illustrated in CHASSEURS et GUERRIERS - Quand l'Art Tribal Envahit le Chateau de Longpra. Serge Leguenand (ed.), Editions Glenat, Grenoble, 2014, p. 45 which makes 6 recorded examples of the type so far.

This throwing-club heads the Tongan chapter and comes after the Fijian one for a good reason. My feeling here is that the present example is from Tonga. Two others in the Ginoux de la Coche collection in Cannes were reported in his inventory as collected in Fiji. The Musée du Quai Branly-Jacques Chirac and both Oldman and Alexandre Bernand also consider theirs to be Fijian. The Oldman example is definitely Fijian in style and ornamentation as well as having a concave (recessed) butt. However, to my knowledge the others all have flat-cut ends and no ornamental carving whatsoever. As well, they are slightly longer in general than most Fijian ula like other throwing clubs from the Tongan Archipelago. The club presented here differs fundamentally in relation to the other recorded examples as there is a definite separation between the head and the shaft. One good reason to question the Fijian provenance for the two de la Coche clubs is that he did not go to Tonga, nor to Fiji, but acquired objects from these two island groups through purchase or trade either in New York or Paris or during his two voyages stopping off in Lima, Valparaiso, Toulon, Bordeaux and le Havre - all of which were transit points for vessels traveling the Pacific and where there were not only other travelers, but also antique dealers trading in "artificial curiosities" and naturalia. As well, there are no recorded provenances for the other examples that relate them to Fiji and they seem to be identified purely by way of a stylistically basis. The question of their origin remains open !

1) W.O. Oldman collection 614c. PL. 55

2) CHASSEURS et GUERRIERS - Quand l'Art Tribal Envahit le Chateau de Longpra

3) Musée du Quai Branly-Jacques Chirac N° 71.1917.1.103 D

4) Cannes N° 2008.0.233

5) Cannes N° 2013.0.46







A magnificent chiefly, tri-lobed, apa'apai war-club completely covered with complexe incised motifs. This "skin of identity" is different on each of the three sides and it incorporates three glyphs per side. The first glyph is systematically a long tailed bird in flight, either a frigate bird or tern, the second glyph is systematically a stylized human figure (possibly the female deity Hikule'o), the third glyph in each group is different from the next : an open winged bird (possibly a dove) facing the tip of the club, a crescent moon, an open winged bird (possibly a dove) facing the butt of the club. The butt is pierced twice from the sides through to the flat bottom and the lateral holes are framed with an incised rim. The body of the club is completely incised with deeply carved geometric patterns that recall the warp and weft of woven mats.

Tongan Archipelago, Polynesia
Ironwood (*casuarina esquitifolia*).

94 x 7,6 cm

XIXth century or earlier

Ex Anthony (Toby) Jack, London

Ex Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.

Exp. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'Océanie : Galerie Meyer – Oceanic Art, 1989, p. 23, fig. 28.

Pub. : Meyer, Anthony JP : OCEANIC ART / OZEANISCHE KUNST / ART OCEANIEN. Könemann Verlag, Cologne Fig. 8, p. 23 & fig. 555, p. 483.





△

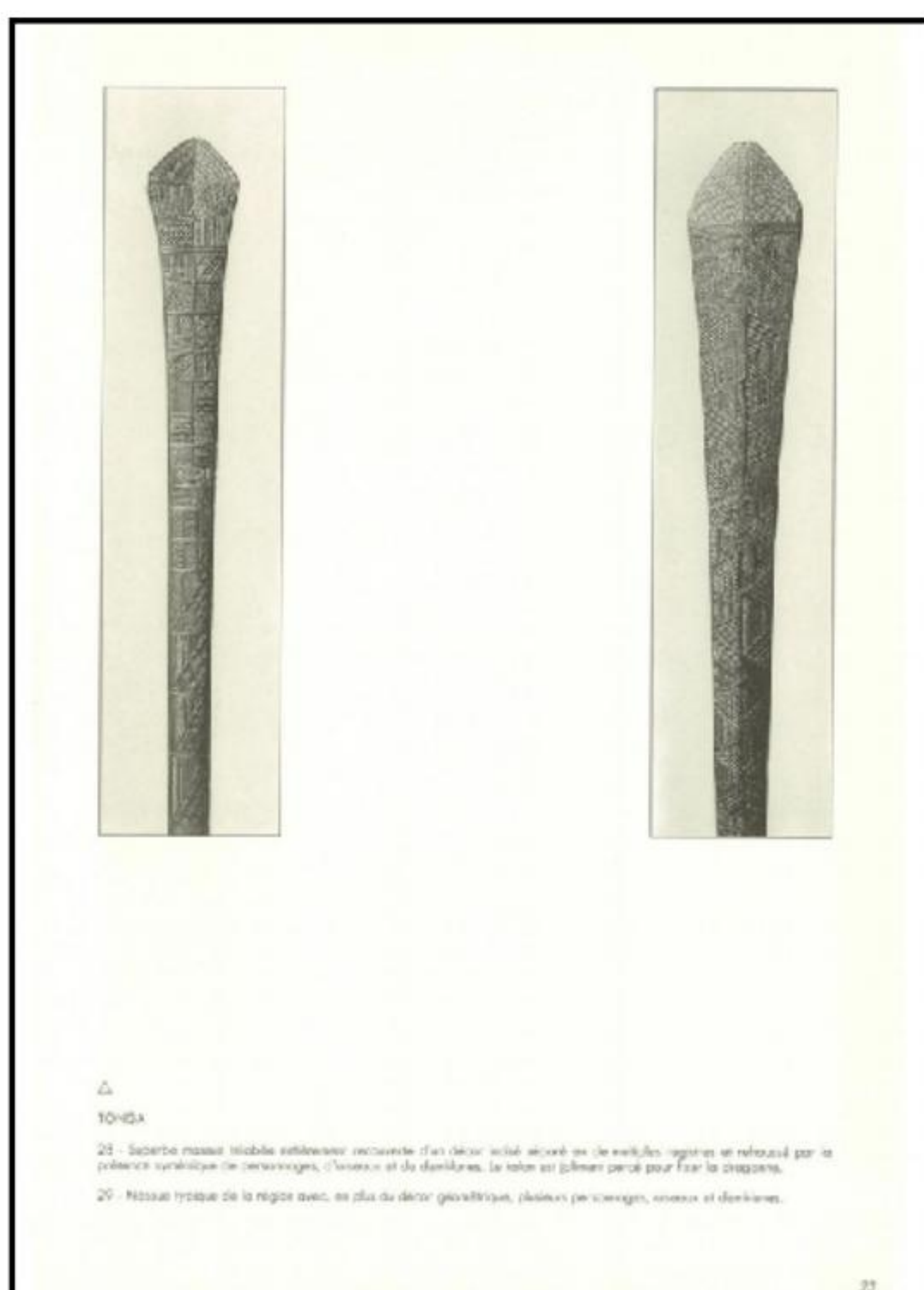
TONGA

28 - Sceptre massif, robuste, entièrement recouvert d'un décor sculpté, orné de motifs géométriques et stylisés par la présence symbolique de personnages, d'animaux et de divinités. Le talon est joliment percé pour l'air la circulation.

29 - Nœud typique de la région avec, en plus du décor géométrique, plusieurs personnages, animaux et divinités.







A very fine chiefly apa'apai war-club completely covered with complexe incised motifs. There are seven human figures, four birds of which three are in flight, two crescent shaped stylized canoes, one of which is placed under one of the human figures. There are a number of small, unidentified motifs as well. The butt retains the raised and pierced flange for the wrist thong. The body of the club is completely incised with deeply carved geometric patterns that recall the warp and weft of woven mats.

Tongan Archipelago, Polynesia
Ironwood (*casuarina esquitifolia*).

118 cm

XIXth century or earlier

Ex Anthony JP Meyer

Ex Galerie Meyer - Oceanic Art, Paris

Collection Regina & Sydney Hecker, Los Altos Hills.

Exp. & Pub. : CASSE-TÊTE : ARMES ET ARMEMENTS DE L'Océanie : Galerie Meyer – Oceanic Art, 1989, p. 23, fig. 29.



A remarkably massive apa'apai war-club in the shape of the stalk of a palm leaf and fully engraved. The decoration is composed of ten glyphs incorporated into the background of geometric patterns which represent the warp and weft of fiber mats. The glyphs represent two (female?) figures, two standing birds in profile, and seven birds (or bats) in flight. The protruding attachment point under the butt retains a strand of the original strap.

Tonga Archipelago, Polynesia.

Ironwood (*Casuarina equisetifolia*) with a beautiful, dry patina of use and age.

106.6 cm.

XIXth century or earlier.

Probably collected by Charles François Eugène Gervaise (1814-1895) on the Dumont D'Urville circumnavigation of 1837. Family collection of Eudes de Rouvroy de Saint-Simon. By descent Bruno Krebs.



A war-club from the collection of Monsieur Eudes de Rouvroy de Saint-Simon

This club, along with two other Oceanic objects, comes from the family collection of Monsieur Eudes de Rouvroy de Saint-Simon (1925-2016), who passed them on by descent to his stepson. These objects have remained in the family castle of Kervouazec (Saint-Goazec, Finistère) for several generations and are associated according to the family memory with Charles François Eugène Gervaise (1814-1895), a person close to or related to the family of Rouvroy de Saint-Simon. These objects were probably obtained during the second circumnavigation expedition conducted under the command of Jules Sébastien César Dumont d'Urville (1790-1842) for the French Navy between 1837 and 1840, of which Gervaise was an officer. The Astrolabe and the Zélée made stops in Nuku Hiva in the Marquesas Archipelago, Tahiti, Apia in Samoa, Vava'u Island in Tonga, Fiji, and Mangareva. By this time, European presence was already well established in the Pacific Ocean by whalers, merchant ships, as well as missionaries. Objects circulated easily in the hands of the crewmen and were exchanged between European navigators during stopovers and encounters at sea, especially in Tahiti where a market was developing as well as in New Zealand or Sydney, Australia. As a result, and without the written records of Gervaise, it is impossible for us to confirm the precise place and date of collection for this club and the two other objects beyond the family's oral tradition. We do know that Charles François Eugène Gervaise was born in Dinan (Côtes-d'Armor) and was a student of the École Polytechnique, and subsequently joined the École Navale in 1834. He first served on the Loire for a six-month trip to the West Indies in 1836. In September 1837, at the age of twenty-three, Gervaise embarked on the Astrolabe alongside Dumont d'Urville as an ensign. As a first-class aspirant and from a good family in the region, he was part of the expedition's staff. Thanks to his studies at the École Polytechnique, he was in charge of surveys and geographical plans during the expedition, as well as barometers and meteorological observations. Dumont d'Urville quotes him several times and during a stopover in Fiji, Gervaise was invited to a banquet by King Tamoā. He was named Chevalier de la Légion d'honneur on 26 April 1846 and Lieutenant de vaisseau on 8 November of the same year. Gervaise left the navy to become a teacher and steam engine specialist in 1859; he settled in Dinan and became the harbor Master.

Redacted from a text by Marion Bertin, Doctor in Anthropology, University of Avignon - Centre Norbert Elias (UMR 8562)

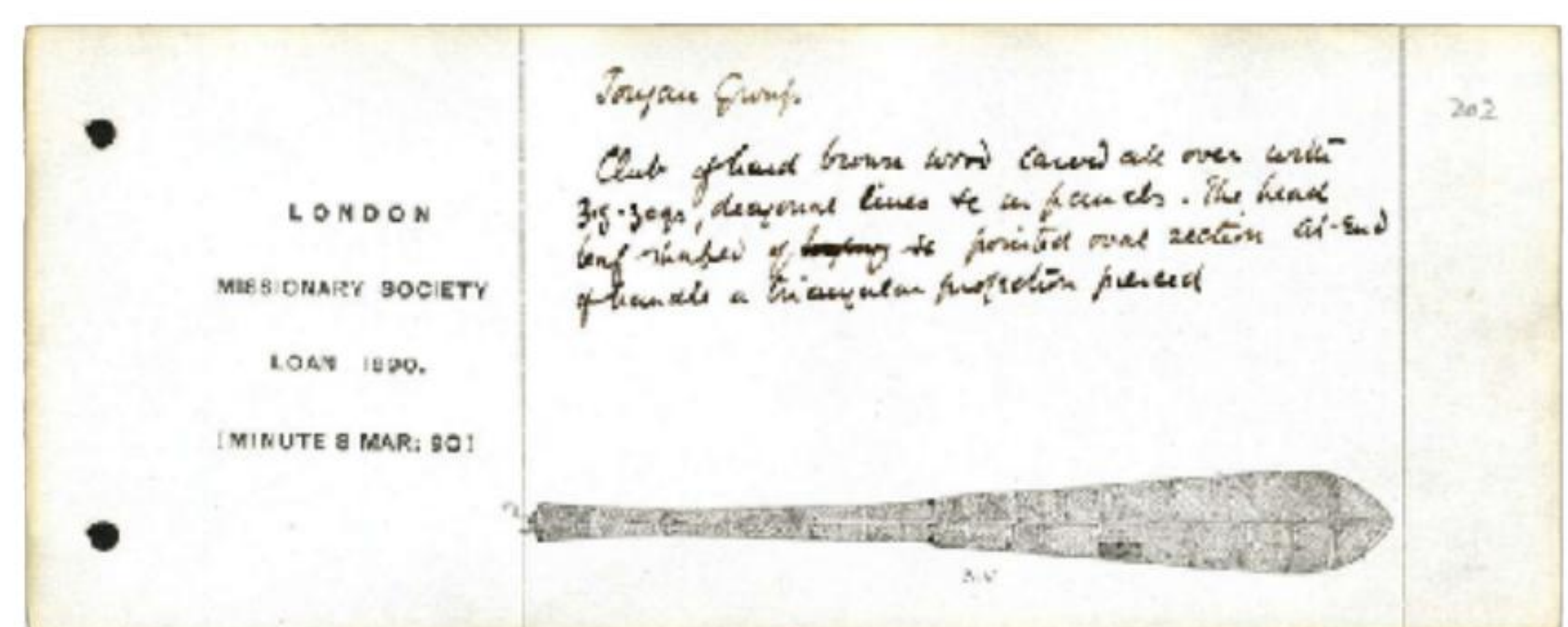


An unidentified red wax seal representing a crowned heart with an illegible text on one of the three Oceanic objects from the Gervaise and Saint-Simon collection.









A very similar example N° Oc, LMS.202 in the British Museum from the collection of the London Missionary Society, c. 1880 showing the identical format of the club. © The Trustees of the British Museum.

A remarkable, chiefly apa'apai war-club of unusual format. The head is completely covered with complex incised geometric patterns, that recall the warp and weft of woven mats, incorporating four human figures, eight birds, and one crescent-shaped stylized canoe. There are a number of small, unidentified geometric motifs as well. The striking section is reduced as it joins the cylindrical haft. The handle ends with a small band of geometric carving and there is a colonial period, metal cone forcibly inserted into the extremity of the damaged haft.

Tongan Archipelago, Polynesia

Ironwood (*casuarina esquitifolia*) with a fine patina of age and use, and an iron insert.

64,5 cm

XVIIIth/XIXth century or earlier

Private French collection.

A large, massive, and unadorned Kinikini. These are often called culacula, which is a slight variation on this form. This is a prestige weapon associated with high ranking chiefs and war-priests. This example is rare in so much that it is structurally intact, other than minor chips off the edge, possibly due to battle damage.

Tonga, Polynesia (the flat bottom, diamond shaped butt here proposes a more Tongan origin for this example than Fijian).

Ironwood (*Casuarina equisetifolia*) with a fine patina of age and use under an old coat of varnish. The original sennit (woven coconut fiber) attachment is still present.

XVIIIth/XIXth century.

113cm long x 33,5 wide.

Acquired by a family of collectors in the vicinity of Saint Jean de Luz in the 1930's to 1950's.

The culacula was used to deliver a blow with the sharp thin edge of its blade, cutting through flesh and bone rather than simply shattering bones like most blunt edged clubs. The wide blade made the club, and thus its bearer, highly visible and it was used by Chiefs and Priests, standing at the front of the war party, to direct the movements of troops and to shield them from flying missiles.

The paddle-form stems possibly from the early use of clubs of this shape by Tongan warriors to ward off the arrows of their Fijian enemies. Subsequently adopted by the Fijians in the XVIIth/XVIIIth centuries, this type of imposing weapon comes in various reductions and formats; some with thinner blades, others of less obvious paddle form and yet others that are of excessively wide format and lack the lateral protrusions. Many of the later examples are highly decorated at the junction of the blade and haft; sometimes even the entire blade is incised with the typical Fijian or Tongan motifs; the grip is often carved with the dentate or zigzag motifs common to both Fiji and Tonga and in some rare cases the carved and incised decor is done by Maori carvers working on Fijian weapons in the European whaling period.



A native of Tongatapu (Tongatabu), 1854. James Gay Sawkins 1806-1878. © National Library of Australia.

While there is no early collection provenance for the present Kinikini it is very interesting to note the remarkable similarity between the shape and dimensions of the example illustrated here by James Gay Sawkins in the mid XIXth century.





Samoa





Marquesas Islands

Islo Marquesas
Tahiti



A small and unusual U'U, a war-club or ceremonial mace which is one of the major iconic art objects and weapons of Polynesia. In opposition to the classical, large and most often extremely ornate examples there exists a small number of simplified, smaller clubs like the example here. One was collected on Cook's second voyage as can be seen in the engraving and Cook did not collect one of the larger decorated examples at all. There is a constant debate as to whether these smaller and almost always unadorned examples are older, are curios, or were made for children etc. A drawing by the artist Adele Dombasle recently acquired by the Musée des Explorations du Monde in Cannes offers a new possibility - that these are funerary clubs meant to accompany the deceased warrior on his journey to the land of the ancestors. In this drawing which is of remarkable accuracy what appears to be a dead warrior is "lying in state" wrapped in multiple layers of tapa on a raised platform. The head of an U'U juts out from one end of the funerary bundle. It appears that this club is the one collected by Edmond de Ginoux de la Coche when traveling with Adèle Dombasle to Polynesia and which is in the early collections of the MEM museum in Cannes (2008.0.308). The Marquesas Islanders are known to have organized cave burials using carved wood coffins in the form of stylized canoes. Skulls were wrapped in tapa which was often painted with tattoo motifs and at least one is known to have been over-modeled, another has pig tusks inserted into the tapa wrapping at the level of the jaw. The illustration of this club in what seems to be a funerary bundle shows a new and previously unrecorded manner of preparing the body and opens a new subject for further research.

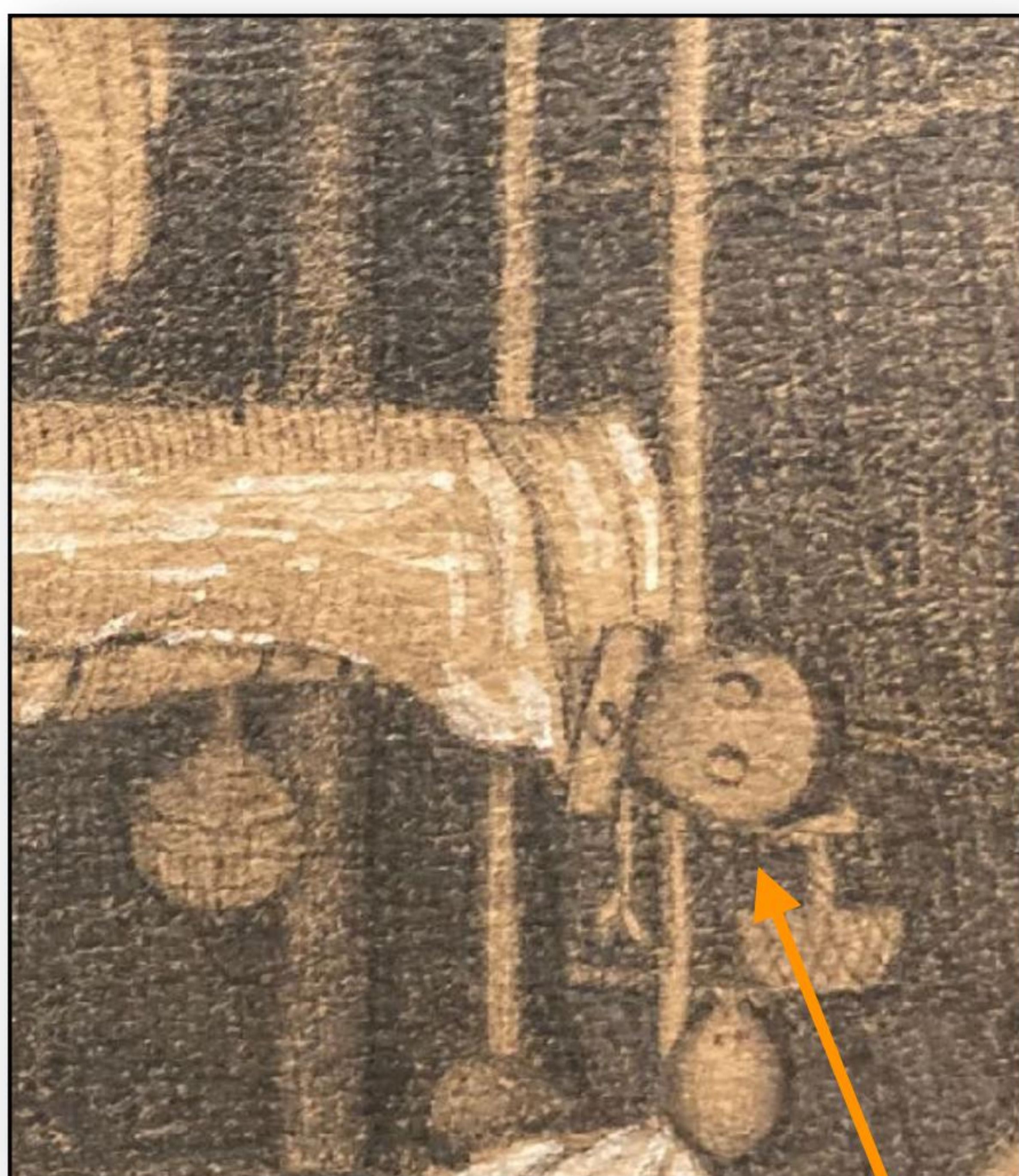
Marquesas Islands, Polynesia.

Iron-wood (*casuarina equisetifolia*) with a fine patina of age and various lacunae.

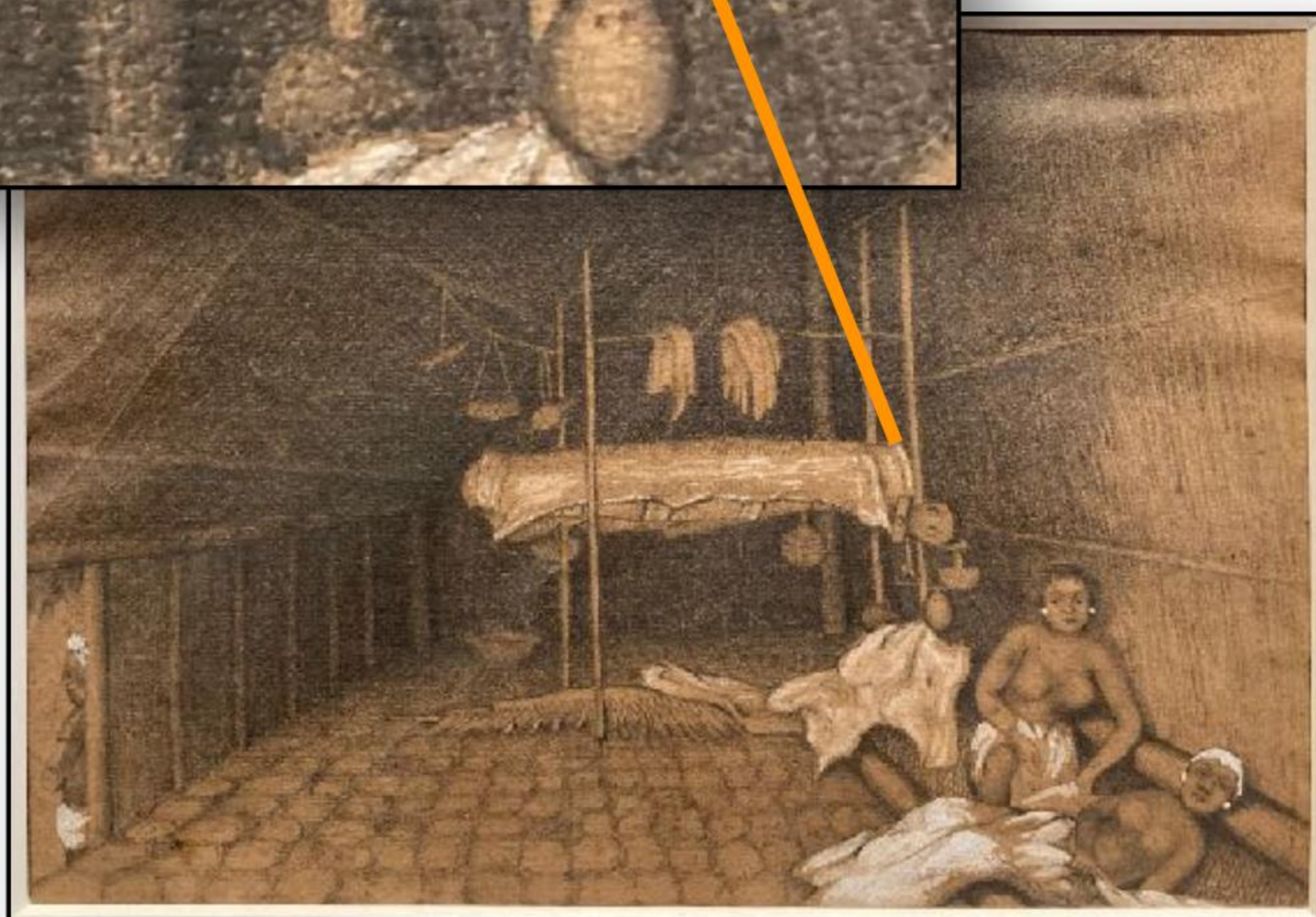
89 cm.

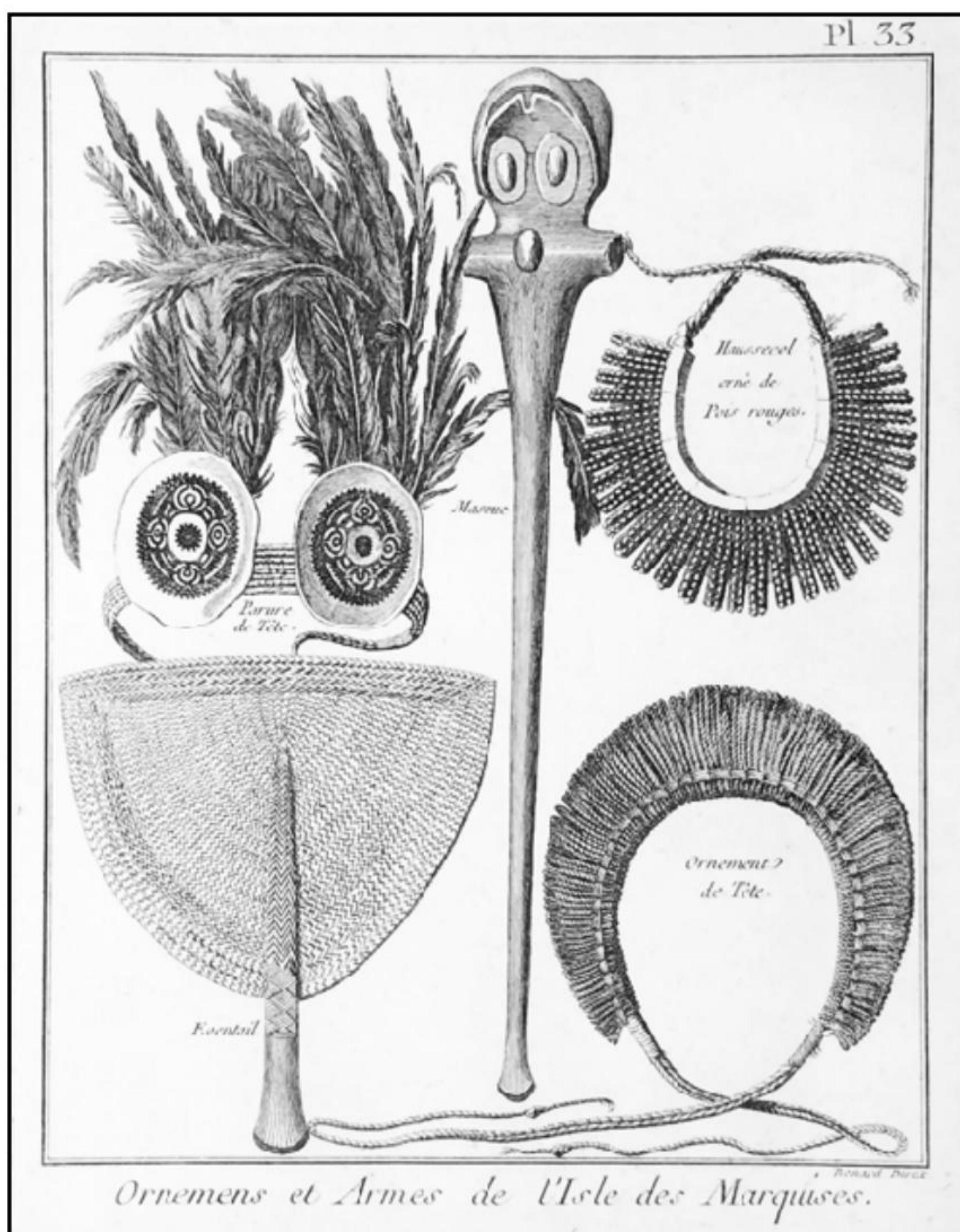
XVIIIth/XIXth century. C14 test N° MS17-162-5 : 1648-1683 (30,7%), 1737-1756 (5,2%), 1761-1804 (42,5%), 1936... (17,0%).

Reportedly from the collection of the French Naval Capitain de Frégate Jean Albert Riodel (aka Albert Riodel) (1830-1914). By direct descent. Acquired from a member of the family. Previously unrecorded.



A small U'U collected by Edmond de Ginoux de La Coche (1845-1870) and illustrated by Adèle Garreau de Dombasle (1870-1874). Ex coll. "Baron" Tinco Martinus Lycklama à Nijeholt (1874-1877). Collection of the musée des Explorations du Monde, Cannes, inv. N° 2008.0.308.











An extremely large U'U, an elaborate and stately type of war-club or ceremonial mace. The Janus head of this club is decorated with 16 human representations carved as heads and faces within faces. There are 6 lizards and 15 minute etua (stylized tiki figures with raised arms) incorporated into the engraved ornamental tattoo-like bands below the secondary "eye-nose" mask on either side of the club. The butt terminates in a crescent-form, pierced finial. The u'u represents a male ancestor reduced to its most basic body parts : a head at the top of the shaft and a stylized penis at the bottom. The dark patina is obtained by soaking the finished club in the mud of a taro patch and then laboriously oiling the weapon with coconut oil, sealing in the deep brown to black coloration. While u'u are surely weapons they were most probably emblems of status and power reserved for an elite minority, possibly warrior chiefs or even priests. Although the object type appears from a distance to be standardized in format, the extreme individuality of the carved and incised motifs cause each u'u to be a unique work of art.

Marquesas Islands, Polynesia.

Toa wood, iron-wood (*casuarina equisetifolia*).

18th/19th century.

153,5 cm.

Exp. & Pub. : Mata Hoata, Musée du Quai Branly -Jacques Chirac, Paris, 2016, fig. 318

Ex a New England private home

Ex Galerie Meyer-Oceanic Art, Paris

Private French collection

The presence and style of the striated lizards with their tails ending as the hands under the chin of the central head along with the style and placement of the minute etua figures places this remarkable u'u within the workshop of an artist - whom I'm tempted to baptize as the "Master of the Lizard" - and who appears to have carved at least three of the examples published in the monumental opus on Marquesas art by Karl von den Steinen in 1925 and 1928 : the Hans Meyer example in Leipzig (vol. III, pl. Y / T, N° 2 a:b); the Vienna example (vol. III, pl. Y / U, N° 2); and the Bremen (C) u'u (vol. III, pl. Y / U, N° 3).



A fine large war-club in the form of a long, rounded-blade paddle called parahua in the Marquesas language. This large weapon would need a man of immense stature and strength to wield it in combat. There seems to be no record of Westerners seeing these weapons used in combat and it is often thought that they were paddles, but once again there seems to be no direct record of their use in this situation. Several Marquesas warriors are illustrated in the early to mid XIXth century with these parahua in hand giving a sense of scale. The butt is carved as an upward curving half-moon and the grip retains the remains of a coconut fiber and human hair wrapping.

Marquesas Islands, Polynesia.

Ironwood known as toa (*Casuarina equisetifolia*), with its original patina of age and usage. 220,5 cm.

XVIIIth/XIXth century.

Ex private collection, France





A fully tattooed Marquesas warrior wearing his hair in the typical double top-knot holding a large parahua club in his left hand. Anonymous artist, circa 1840-1850.

Rarotonga



The Akatara a long club / spear originally intended for combat, was charged with the spiritual strength (mana) of the warriors. They were soon considered prestigious objects essential to ceremonial pageantry. The Akatara represents the human figure in a highly stylized manner like the U'U clubs of the Marquesas Islands and the Taiaha of the Maori - three of the most emblematic weapons of Polynesian art. The systematic collection of the Akatara as early as the 1820s by the evangelists of the London Missionary Society, in contrast to the destruction of local idols, fed early private collections and institutions, notably the British Museum and the prestigious collections of W.O. Oldman or James Hooper.

Rarotonga Islands, Cook Islands Archipelago, Polynesia.

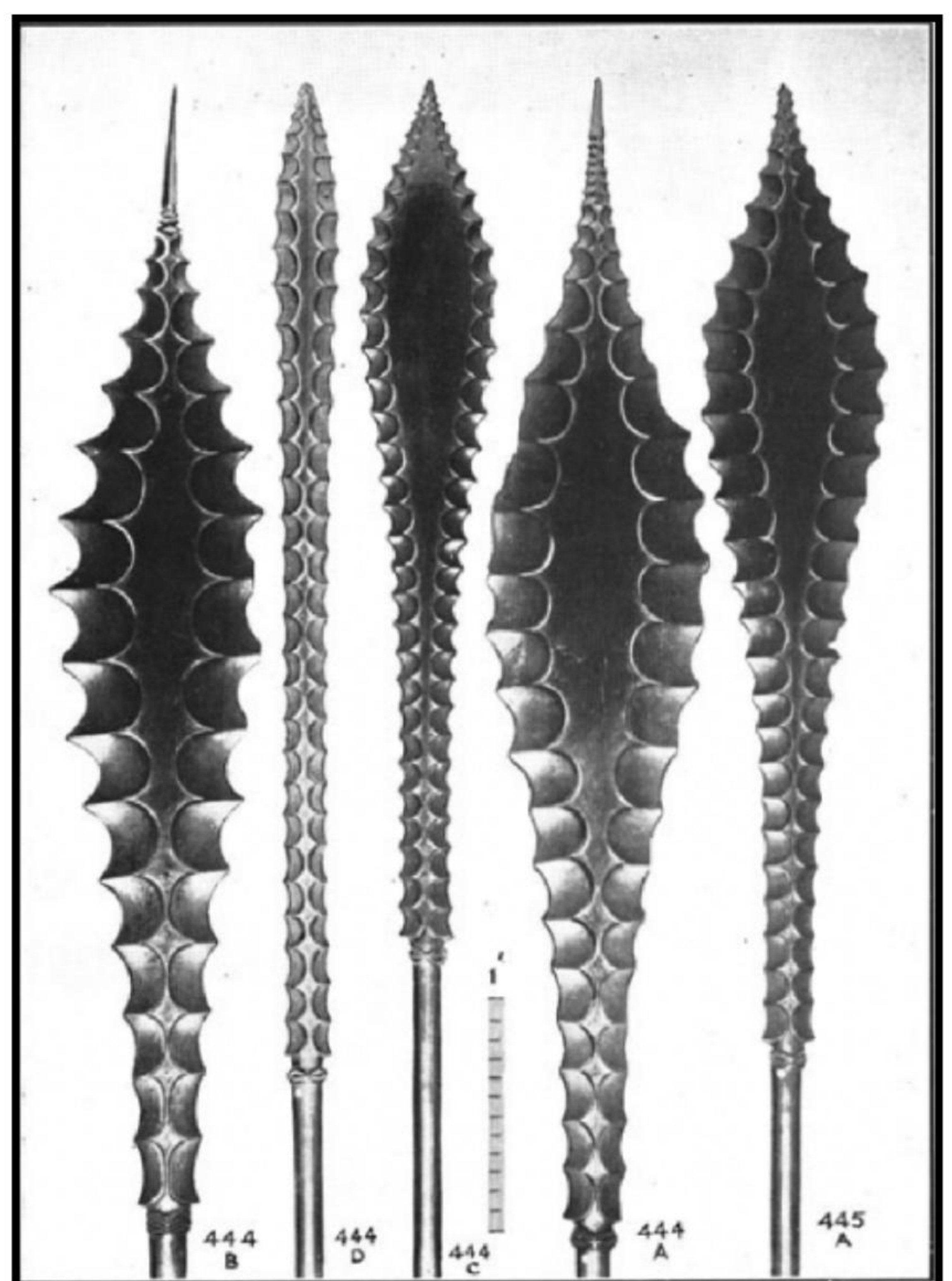
Ironwood (*Casuarina equisetifolia*) with a very fine and old patina. The pommel ends with a light bevel.

214 x 7.5 cm.

XIXth century or earlier.

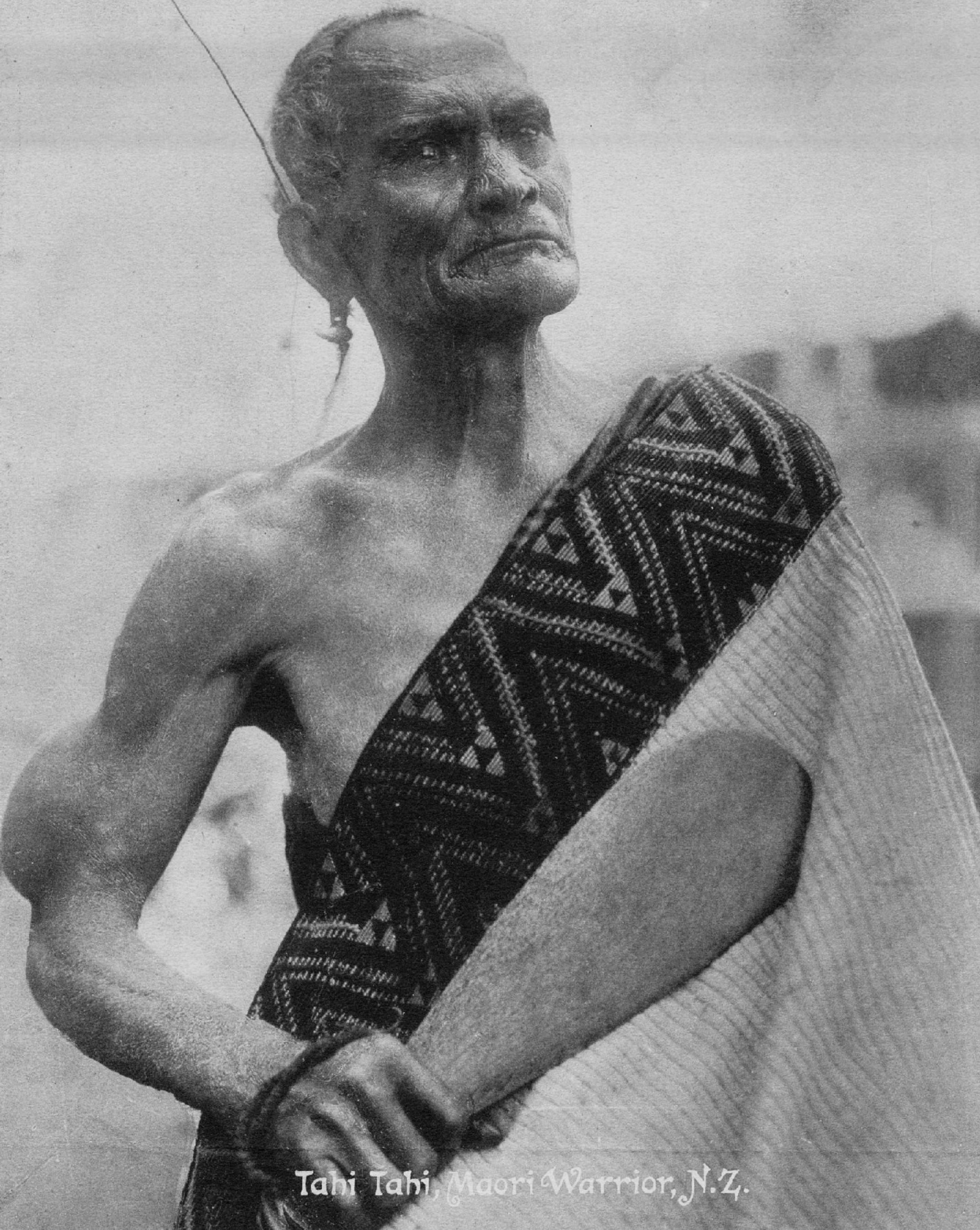
Private France collection





The Oldman Collection Of Polynesian Artifacts, 1943, pl.30

New Zealand



Tahi Tahi, Maori Warrior, N.Z.



Meré from N. Zealand
 -- insignia of a chieftain of
 a tribe. Each (?) is said - to have
 -- its carver -- mark of the (their) tribe
 -- belonged --. These are now
 -- at value (?) and a --
 -- hunt in N. Zealand.
 -- 40£ to £ 50 has been given.
 (a name with pre-fix)

A large chiefly war-club, or patu pounamu, finely carved from a beautiful mottled green nephrite known as greenstone by the European settlers. This fine and early example is carved without the use of metal tools in the pre- to contact period. The reke or butt is finely carved with four concentric ridges and has a very well pierced bi-conical hole for the passage of wrist or thumb thong. These ubiquitous weapons were used in close combat and exist in wood, whale-bone, basalt and nephrite. The use and ownership of nephrite was restricted to nobility, thus this example is definitely made for a high ranking individual. Weapons were often named and revered as individual entities. The power of the weapon was enhanced by the rank of the victim or the manner in which the weapon was used. This power, known as mana, could be transferred and accrued by the victim as well as to and by the user.

Maori, New Zealand, Polynesia

Nephrite. Remnants of an early nineteenth century handwritten label are attached to one side.

37.5cm

Te Puawaitanga Period (the period of growth) : circa 1500-1800 AD

Ex Christie's, London, 6 December 1995, Lot 6

Ex Mark and Carolyn Blackburn Collection, Honolulu

Collection Patrick Mestdag, Brussels

Pub. : Kaeppler, Adrienne L., Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art, University of Hawai'i Press, Honolulu, 2010, fig. 492.

According to Adrienne Kaeppler "Greenstone mere were used as a short sword after a series of parries and counter-parries. As both a weapon and an insignia of rank, such mere became treasured heirlooms passed down from father to son and given personal names."





A very early and archaic form of whalebone hand-club known as patu paraoa (patu = weapon and para = whalebone). The pierced rounded butt is not decorated with the typical concentric ridges. This one-handed whalebone short club was designed for thrusting and striking with the sharp edges. They were attached to the hand of the warrior either by a thong around the wrist or sometimes attached to his thumb. The typical strike zones for these weapons are the jaw, temple and ribs. When hitting the temple, a well trained and talented warrior could with a twist of the wrist crack open the opponents skull.

Maori, New Zealand, Polynesia

Whalebone from the lower jaw of the spermwhale (*Physeter catodon*).

XVIIIth century or earlier.

Ex Anthony Meyer, Paris

Ex Galerie Meyer-Oceanic Art, Paris

Collection Patrick Mestdagh, Brussels

See the identical example in the British Museum Oc1878,1101.609

In discussions at the British Museum in 2010 Dorota Starzecka, Roger Neich and Mick Pendergrast have all agreed that this type of patu paraoa originates in the South-west of the North Island.





A very fine small Tewhatewha, a two-handed club with an expanded, unilateral blade used both as a weapon and signaling device in battle. The expanded axe-like blade often had hawk or pigeon feather tassels attached to a small hole on its lower edge which would be flicked across an opponent's face to distract him and permit a blow delivered with the thick rear of the blade. The shaft ending in a sharp point was used as a spearing weapon as well. The shaft here is decorated with a carved, stylized human head representing Manaia, the messenger between the worlds of the living and the dead. The sharp point of the Tewhatewha juts out from his open mouth as his tongue in an extreme gesture of defiance.

Maori, New Zealand, Polynesia

Cauri pine wood with a smooth silky patina of age and use.

94.5 cm.

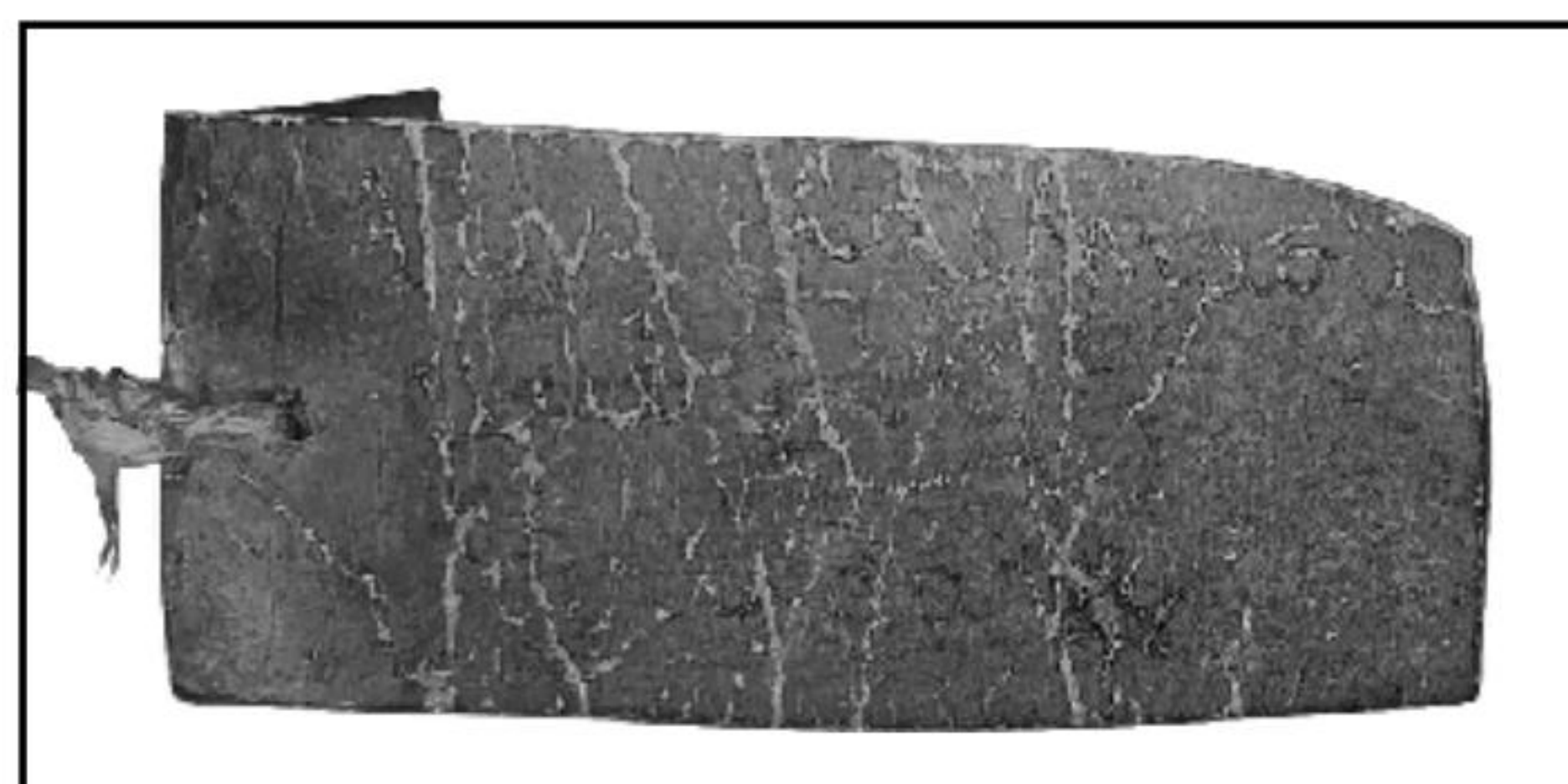
XVIIIth/XIXth Century

Ex Kenneth Athol Webster, illegible Webster Collection label attached

Private collection USA

Bonhams, LA, Dec 2017, lot 36

Collection Patrick Mestdagh, Brussels





Hawaii





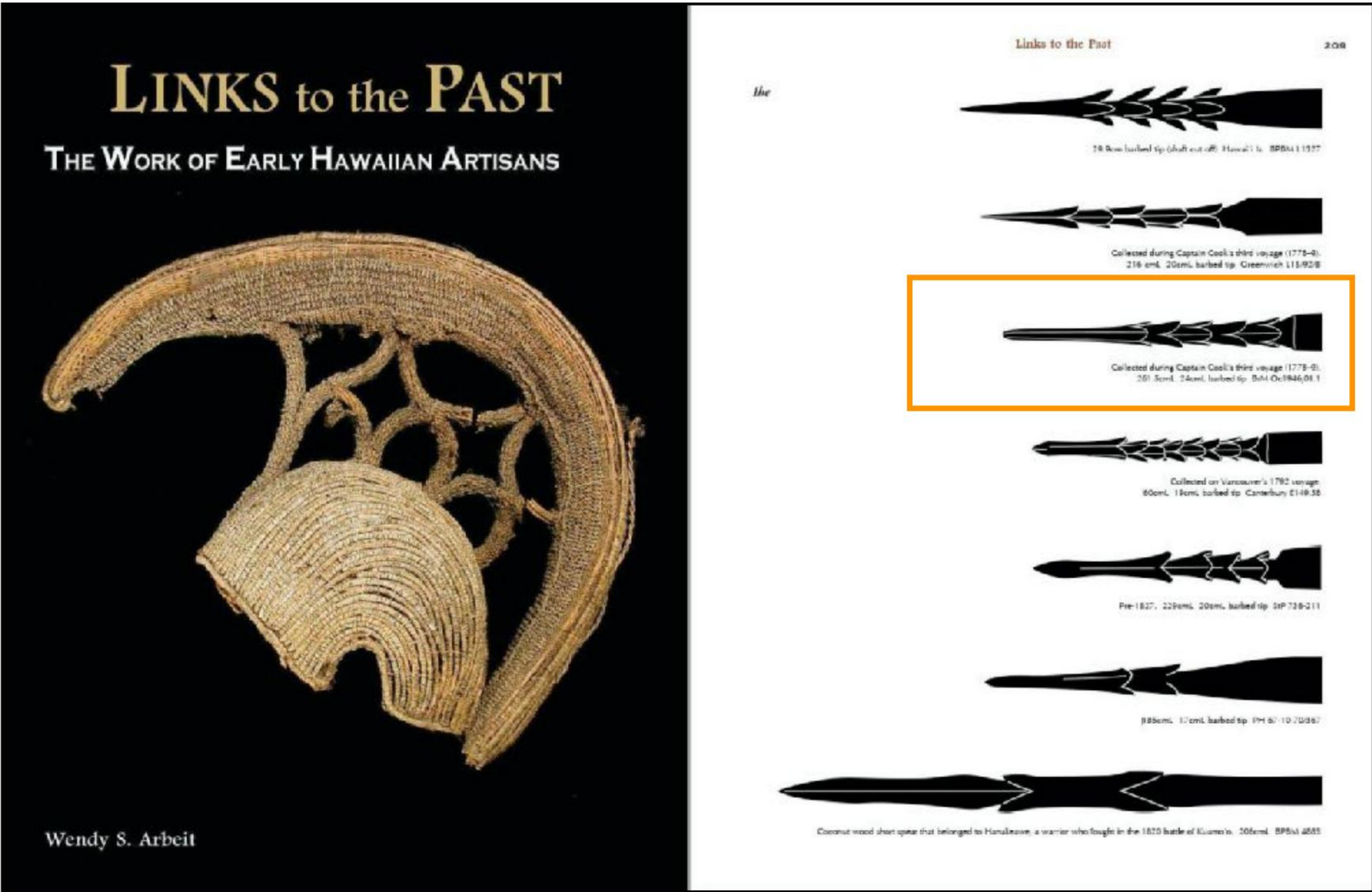




A very rare fighting spear, or ihe. The tip is composed of a long hexagonal tapered point over 5 rows of triple, faceted barbs. The shaft widens ever so slightly at the middle before tapering down to a long point (now missing). Wendy S. Arbeit shows that this spear point is exactly of the same style as the one collected by Captain Cook on his third voyage between 1778 and 1779. Hawaii, Polynesia.
Wood (either kauila or koa) with a fine patina of age and wear.
174 cm.
XVIIIth/XIXth century.
Ex Australian collection acquired in the 1940's (?).
Ex dealer in New Hampshire, USA.
Ex private collection in the UK.

It is reported by Mitchell (1982) that “the warriors hurled these weapons at times with an underhand throw, although sometimes they held them firmly with the point forward and charged the enemy ... In battle, soldiers used their ihe to ward off spears thrown at them, or they caught the spears ... and hurled them back at their opponents.”

Adrienne Kaeppler has recorded 8 ihe as provenanced to Captain Cook’s 3rd voyage. See an ihe in the National Museum of Australia, Canberra, Inv. N° Oz 255, another in the Ethnographical Museum Neuchâtel, Inv. N° MEN V.954, as well as one sold at Bonham's, New York 2008 and another at Christie’s, London in 1987.



A diagram showing the various types of points found on Hawaiian the spears in relation to collection dates by Wendy S. Arbeit

Micronesia

1 2 3 4 5 6 7 8 9 10 11 12



A rare, early and fine shark-tooth sword, composed of a wooden shaft and grip armed with twenty-five tiger shark teeth. The pierced teeth are set into a deep channel to either side of the weapon and tightly lashed with sinnet. There is a raised crest to reinforce the blade to either side. War was fought in Kiribati with a variety of weapons including spears, shark toothed weapons and slings. The remarkable cutting capacity of the shark tooth edged weapons was countered by thick woven coconut-fiber armored suits covering the arms and legs. The upper body was protected with a cuirasse of woven fiber and a helmet made from the complete skin of a porcupine fish.

Kiribati Islands, Micronesia,

Wood, coconut fiber (sinnet) and tiger shark (*Galeocerdo cuvier*) teeth with a fine patina of age and use.

58 cm

XIXth century.

Collection Patrick Mestdag, Brussels







A long wooden fighting-club. The lower part is decorated with two, wide, carved circular flanges. The butt ends in a pointed spike.

Wuvulu (Matty) Island, Bismarck Archipelago, Papua New Guinea, Para-Micronesia.

Wood.

XIXth century.

175 x 3,5 cm

Collected in the field by Med. Dr. Manfred Nahm on board the S.M.S. Möwe in 1898/1899. By descent from the family.

Doctor Manfred Nahm, MD (1867–1933) here without a hat served in the German Imperial Navy on board the surveying vessel S.M.S. Möwe between 1898 and 1899 on a voyage around colonial German New Guinea and through the German possessions in the Pacific.

The collection brought back to Germany by Dr. Nahm was displayed and partially photographed in the Alterstums-Verein in the city of Heidenheim in 1901. Subsequently Dr. Nahm, through his brother August, gave most of it to the Linden Museum in Stuttgart.





A very rare sword-club, known as avu avu. These immense slashing weapons are different from all the other forms of long arms in the Pacific. The single sided blade is reminiscent of archaic Chinese bronze blades such as those from the Warring States period of 475 BC to 221 BC. This weapon has no parallel in the corpus of Pacific weaponry and the only distantly related types could be the long spear-clubs from Rarotonga, the Society Islands or the Austral Islands although they do not function as slashing weapons but more as striking and stabbing weapons. Sword-clubs of this type are part of a set of long weapons that include pole clubs and long staffs armed with turtle-bone blades or shark-teeth.

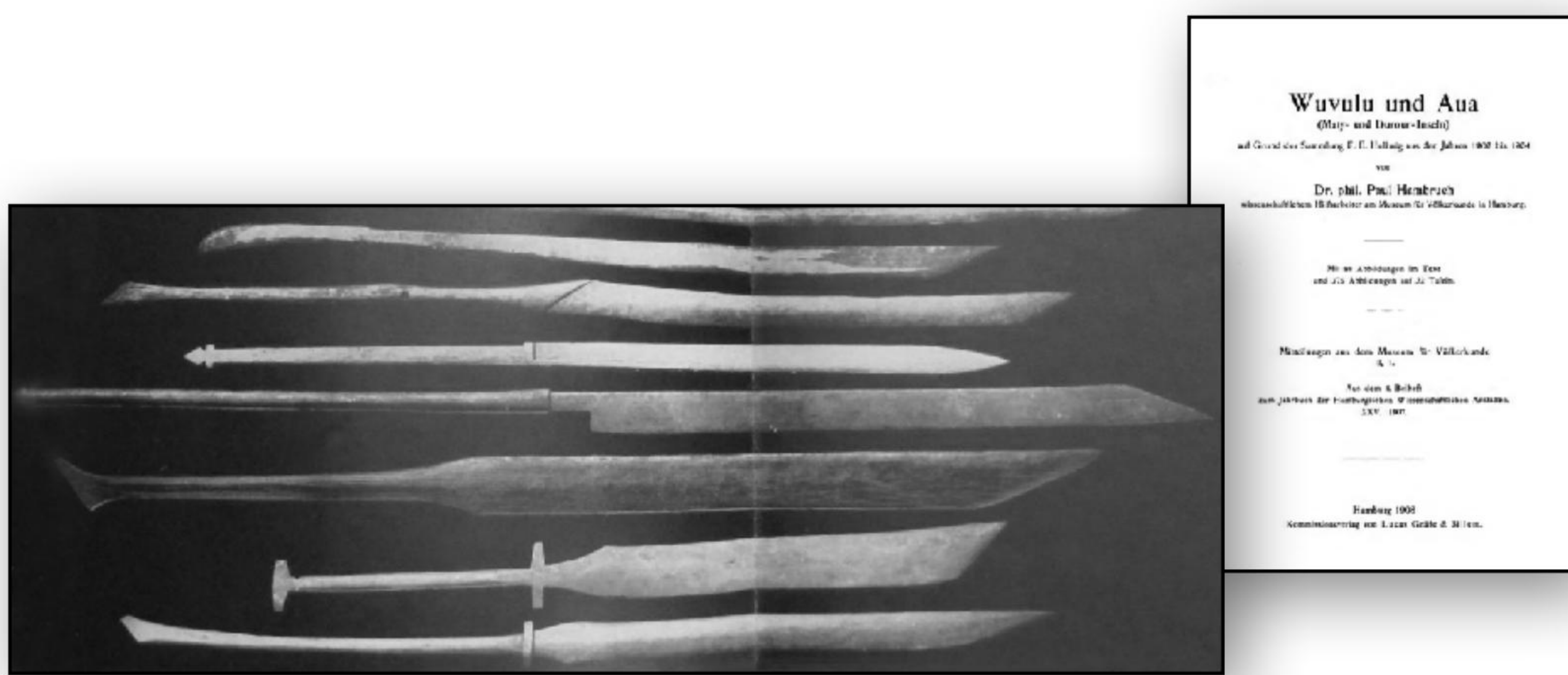
Wuvulu (Matty) Island, Bismarck Archipelago, Papua New Guinea, Para-Micronesia.

Wood with a dry patina of age and use.

135,5 cm.

XIXth/XXth century.

Old collection number OM 99.66 in white paint on handle and a paper label N° 11 inside the pierced finial.



See N° 8 - 12 "Hiebwaaffe" plate XXIX in Hambruch, Paul : WUVULU UND AUA. Mitteilungen aus dem Museum für Völkerkunde, Lucas Gräfe & Sillem, Hamburg, 1908 for similar types of weapons.





Australia



A fighting club in the form of a pickaxe. This type of weapon, known as leangle, was much feared as the curved point could reach far behind the opponent's shield. Leangle is a vernacular name that comes from the Western and Central Victoria language groups. Early spellings include 'leungail', 'lee-eng-ile' and 'lee-ung-ile'. These clubs are rare in Western collections.

Western Victoria (possibly Murray River), Australia.

Wood with a fine patina of age and use.

C-14 test FO-08-42-01-C-14 : 145 +/- 40 BP (1765 – 1845 AD) There is a 26,3 % possibility that it dates from as early as 1663 to 1742 AD.

67,5 x 22 x 3,4 cm.

From the collection of Philip de Carteret (1733-1796) of Trinity Manor, Jersey, by descent to Charles Malet de Carteret (1869-1942), St. Ouen Manor, Jersey and subsequently by descent through the de Carteret family.



Philip de Carteret



Charles Malet de Carteret

Philip de Carteret born in Jersey at Trinity Manor was the youngest son of Charles de Carteret, Lord of Trinity and Françoise Marie St. Paul. Philip Carteret was a British naval officer and explorer who participated in both of the Royal Navy's circumnavigation expeditions of 1764 and 1766. In 1764 as First Lieutenant of the Tamar, a 14-gun sloop under the command of Captain John Byron he embarked on his first circumnavigation and voyage of exploration to the South Pacific, which ended in 1766. Upon his return to England he was named Captain and immediately given command of the Swallow, consort to the Dolphin under the command of Samuel Wallis with orders to again explore the Pacific in search of unclaimed territories. The two ships parted shortly after entering the Strait of Magellan. Sailing the South Pacific on his own Carteret discovered Pitcairn Island and the Carteret Islands, off the coast of New Guinea, which were subsequently named after him, as well as charting the islands and passageways of the Bismarck Archipelago. He returned to England in March 1769. He later fought in the American War of Independence and retired as Rear Admiral of the Royal Navy. There is no information on how or where he acquired this club. Perhaps it was a gift or souvenir from a member of one of the Cook voyages.

Charles Malet de Carteret (1869-1942) was Attorney General and bailiff of Jersey. He is a descendant of the Carteret family of Norman origin who were Lord of Saint-Ouen in their manors of Saint-Ouen and Trinity. Charles Malet de Carteret was the son of Édouard Charles Malet de Carteret who was also bailiff of Jersey from 1898 to 1899. His mother, Elizabeth Poingdestre, was a descendant of the family of Jersey notables. Charles was educated at Victoria College in Jersey and then at Oxford Military College and sent to Natal. He resigned when his regiment returned to England and devoted himself to Justice. He practiced as a lawyer and was appointed Receiver General in 1903, Solicitor General in 1912, and Attorney General in 1925. In 1931 he was appointed Bailiff of Jersey.



Note the "hooked" boomerang or leangle war-club lying in the front left of the photograph circa 1883.
"Group of Aborigines, Victoria" (detail)
Johan Friedrich (Fred) Carl Kruger (1831-1888)









A fine early nulla nulla fighting club with striated surface and chip carved grip.
Western Australia.
Hard wood with a fine patina of age and wear.
70,5 x 4,5 cm.
XIXth/XXth century.
Unidentified label and number : L.1997.213.305



A flaked, chert fighting knife with a red ocher spinifex gum handle. Knives of this type were often protected with eucalyptus bark sheaths carefully folded over and wrapped with human hair string.

Probably Arunta people, Central Desert, Australia.

16,5 cm.

XVIIIth/XIXth century.

Provenance : Charterhouse collection, Charterhouse School, Surrey, N° 350-1956,

Sotheby's London, 2002, Charterhouse collection.

Pub. : WALKABOUT the Early Art of the Australian Aborigines – and a Selection of Early Eskimo Art. Galerie Meyer, Paris, 2012, fig. 57.





A so-called "Wunda" or Kimberly shield. The front is decorated with a deeply grooved motif set as a zigzag and painted alternatively with natural ochres of three different colors. The rear is grooved vertically and painted with red ochre. The monoxyle handle is of bridge-form and shows a series of purposely made cuts to its center.

Murchison and Gascoyne River region, Western Australia. Wood with original pigments. Carved with non-metal tools and with its original patina of age and usage.

72,5 cm.

XIXth/XXth century.

Ex T. Vroom.

Pub. : WALKABOUT - The Early Art Of The Australian Aborigines/L'art Ancien Des Aborigènes. Parcours des Mondes 2012, p. 21, fig. 28/112.

See an identical shield collected by Sir Frederick Napier Broome in 1885 now in the British Museum, N° Oc, +.2419.

A man with spear and wunda shield photographed by John Downs, an American military engineer during WW II in Australia c. 1943/44.



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Front cover:

Antonion Zeno Shindler, Fijian Man, ca. 1893, oil on canvas
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Feejee hair-dressing; from one Tanoa's younger sons, Oct 7th 1849 [Fiji]
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Back cover : Clubs from Feejee [Fiji] and Navigators' [Islands, (Samoa)]. 1849
Admiral Edward Gennys Fanshawe (27 November 1814 – 21 October 1906).
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A native of Tongatabu warrior, 1854, watercolour by James Gay Sawkins.jpg © National Library of Australia : commons.wikimedia.org Free usage

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Photo Micronesia (detail) men of Yap with sailors of SMS CORMORAN C. 1900. © Coll. Galerie Meyer

Yolngu man knapping blades and points of quartzite, Roper River (Photograph: © University Archives, University of Sydney).

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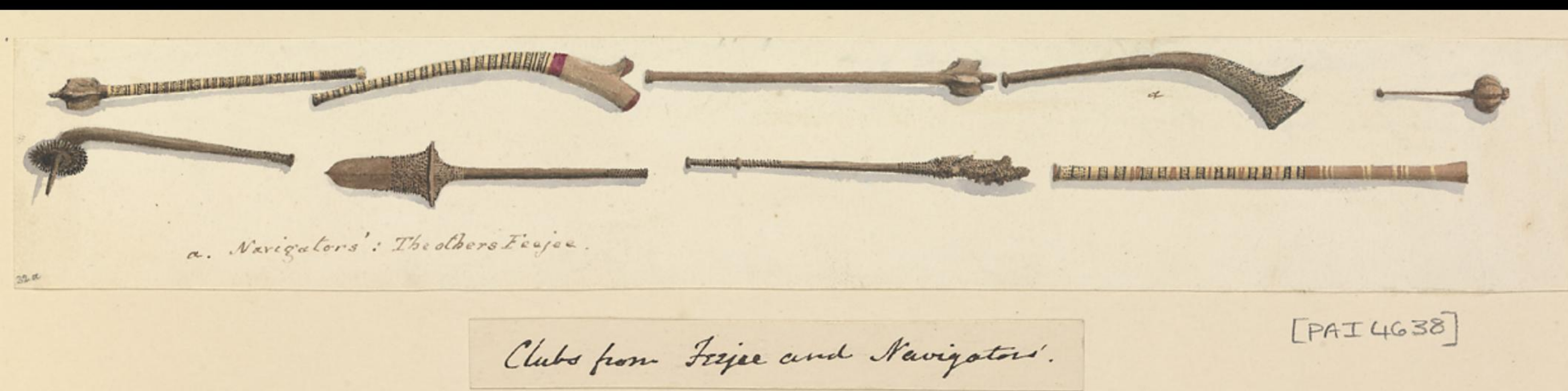
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